

MUSICAL AMERICA

VOL. XXXVII. No. 12. NEW YORK

EDITED BY

John C. Freund

JANUARY 13, 1923

\$3.00 a Year
15 Cents a Copy

"WILLIAM TELL" AWAKENS FROM ITS LONG SLEEP AT METROPOLITAN

Rossini's Nonagenarian Opera Revived in Redemption of Season's Pledge—Last Given in 1894—New Cast Includes Martinelli, Ponselle, Sundelius, Didur and Mardones, with Danise in Title Part—Chorus Carries Heavy Burden and Ballet Adds to Spectacle—New Light on Old Evaluations

THE apple and the crossbow came back to the Metropolitan Friday evening of last week, when General Manager Giulio Gatti-Casazza rescued Rossini's "William Tell" from languishment in the dusty limbo of the operas that were. The nonagenarian work, which has only to survive another six years to round out a century on (and off) the operatic boards, took its place in the season's promenade of lyric dramas, as the third of the Metropolitan's promised novelties and revivals. It was mounted with the scrupulosity and the lavishness which have characterized the keeping of similar pledges in recent years.

The cast, including in the chief parts Giuseppe Danise, Giovanni Martinelli, Rosa Ponselle, Marie Sundelius, Adamo Didur and José Mardones, was probably the best the company's very considerable resources now afford, though it contained no dominant or overshadowing personality to give it an added strength at the box office. New scenery imported from Italy, costumes and accoutrements such as Rossini may have dreamed of but probably never saw, and the employment of the chorus and the ballet in such a way as to invest the work with a measure of appeal as spectacle, contributed to the sum total of the efforts made to re-animate the operatic revenant. The audience was one of the largest the opera house has held, the standee throng apparently occupying every inch of available space. All the pent-up enthusiasms of New York's new Italy seemed parked behind the brass rail.

Something of courage, as well as of confidence in the opera and his singers, was required of the Metropolitan's general manager in reviving the Rossini work after its twenty-eight years of silence in New York, broken only by some performances in 1914 at the Century Theater. Earlier in his régime Mr. Gatti had announced it, but announcements were not then carried out with the clockwork precision and promptitude of these later times. Many persons with historical interests have urged for years that "William Tell" be resuscitated as an act of duty in much the same spirit as others have clamored for "Don Giovanni" or "Orfeo," but it is to be presumed that Mr. Gatti undertook the work, of which he is said to be personally fond, because he believed it would fit nicely into his repertoire, rather than as a debt to the historic past.

The results of these endeavors, so far



Ira D. Schwarz Photo

JUAN MANEN

Spanish Violinist, Who Arrived In This Country Recently for His Second Concert Tour. Mr. Manen Is Also Well Known as a Composer. (See Page 45)

as a chronicler can state them until after repetitions have further tested the opera's present appeal, were a performance in which there was much that was praiseworthy, attended by vehement approbation from the Italian element in the audience. The attitude of more conservative listeners seemed to be the usual one of cordial approval, which does not vary greatly at Metropolitan revivals. Sporadic ventures with "William Tell" in the past have all been short-lived. Whether the present one is destined to survive the season is problematical, but its appeal would seem to equal that of "Ernani," which is now in the second year of its current rejuvenation and

which "William Tell" in some of its aspects resembles.

Why Rossini's thirty-seventh and last opera, so commonly regarded as his supreme achievement, has been much less frequently sung than another and earlier work, "The Barber of Seville," is a question which the present revival may tend to answer for many opera patrons. It has been said of Rossini that he has had to expiate his fault of asking too much of his singers. When "William Tell" has been mentioned, there invariably has been reference to the taxing tenor part, with further talk of Tamagno and his

[Continued on page 51]

In This Issue

Darius Milhaud: Missionary of the "Groupe des Six".....	3, 42
Mediocrity "Boosted" in U. S., Says Sonneck.....	4
New York Events, 1, 5, 6, 36, 37, 40, 46, 47; Chicago.....	34, 35
Japan Eager for Music of the Western World.....	48

GUEST LEADERS AND NOVELTIES IN LIVELY WEEK FOR ORCHESTRAS

Enesco Conducts Two of Own Works at New York Concert by Philadelphia Band—Coates Gives First Program with Damrosch Forces—Bostonians Introduce Bax's "November Woods" and Stravinsky Ballet Suite—Gilbert's Pilgrim Pageant Music Presented by Hadley at Philharmonic Concert

GUEST conductors and novelties have enlivened the round of symphonic concerts in New York, among outstanding events being the appearance of Georges Enesco as conductor of the Philadelphia Orchestra, the return of Albert Coates to the leadership of the New York Symphony, two Boston Symphony programs at which novelties were played, and a performance of music which Henry F. Gilbert wrote for the Pilgrim Tercentenary Pageant, at the first of the Philharmonic concerts which Henry Hadley has conducted this season.

Mr. Enesco, who is known in his native Roumania and elsewhere abroad as a violinist as well as a composer and a conductor, led the Philadelphians in representations of two of his own works, his Second Roumanian Rhapsody and his Symphony in E Flat. Mr. Coates, who is relieving Mr. Damrosch of his duties until March, was given a very hearty reception by the audience before which he made his reappearance, the orchestra joining in the tribute of applause paid him.

The novelties brought forward by the Bostonians under the baton of Pierre Monteux were Arnold Bax's "November Woods," new to New York, although played previously in Chicago and Boston, and a manuscript suite, dedicated to Mr. Monteux, from Stravinsky's ballet, "Pulcinella," founded on material said to have been taken from the old operas of Pergolesi.

Mr. Gilbert's music, while designed originally to accompany portions of the pageant which celebrated the three-hundredth anniversary of the landing of the Pilgrim fathers, was received with pleasure and approbation in its new form as music of the concert room. The suite was the first of a number of American works which Mr. Hadley plans to introduce at Philharmonic concerts during the current season.

Enesco Leads Philadelphians

The Philadelphia Orchestra, Georges Enesco, guest conductor, Carnegie Hall, Jan. 2, evening. The program:

Roumanian Rhapsody, No. 2.....Enesco
Symphony in E Flat.....Enesco
Symphony "Pathétique".....Tchaikovsky

The opportunity of hearing an internationally known composer conduct his own works always exerts an appeal, although it is common experience that others give better performances of these same compositions. Consequently, the first New York

[Continued on page 36]

Loudon Charlton, Haensel and Jones, and Daniel Mayer Form an Alliance

ANOTHER alliance between New York concert managers was entered into this week when the firms of Loudon Charlton, Haensel and Jones and Daniel Mayer formed an arrangement for the interbooking of their respective artists. They announce that under the plan agreed upon each firm retains direct and personal control of its attractions, which will continue to be managed by each firm individually as heretofore.

"Is this a merger?" was asked of the three contracting parties while they were in conference in Mr. Mayer's office on Monday.

There was neither "Yes" nor "No" in answer to this question. "It's precisely what is stated in the official announcement, 'an alliance for the purpose of the interbooking of artists,'" said they. "Beyond this, we have nothing to say."

"It's just a business alliance," said Mr. Charlton.

"Have you formed this alliance in opposition to the merger already announced?"

"We are not out to fight anybody," replied Mr. Mayer. "There is no occasion for that at all. We can all remain good friends, without fighting."

They all declined to make further statements, or to discuss the subject in any way.

Negotiations for this alliance have been proceeding for some time, and were the subject of rumor at the time of the National Convention of concert managers in Washington. It is understood that the three firms interested desire to prevent, as far as possible, the overlapping of concert dates for their artists on tour, and no doubt they will seek to effect certain economies in the management of these tours by the pooling of dates. It may be that in the eventual result the local managers will share in the benefits accruing from these changes.

ENESCO IN DEBUT IN PHILADELPHIA

Leads Stokowski's Men in His Symphony and Rhapsody, and Plays as Soloist

By H. T. Craven

PHILADELPHIA, Jan. 8.—Leopold Stokowski's mid-winter visit to Paris and Rome has enabled the Philadelphia Orchestra management to make particularly opportune use of the services of Georges Enesco, a notable figure both as interpreter and creator in the field of modern music. The distinguished Roumanian composer, conductor and virtuoso effected his debut in this city at the afternoon concert of Mr. Stokowski's organization on Jan. 5 and was again heard in the program of the following evening.

The two products of his own inspiration which Mr. Enesco presented were not novelties here. The Roumanian Rhapsody, No. 2, in D, had its first hearing in Philadelphia in the spring of 1915, and four years earlier the Symphony in E Flat was introduced to local concert patrons. It is safe to maintain, however, that neither of these works originally seemed so illuminating and effective as they did in their revival under the baton of their maker.

The change is perhaps to be attributed less to Mr. Enesco's skill as a conductor, although that is authentic, than to the general development of music within the last decade. Both scores are colorful and reflective of the modern idiom in music, but neither of them can now be accounted revolutionary. Mr. Enesco has openly admitted his admiration for Dukas and his basic affection for Wagner and Brahms. This credo is reflected, though without the taint of slavish imitation, in the Rhapsody and the Symphony. In the latter score tributes to César Franck can also be traced. Mr. Enesco appears a kind of inspired, eminently sane, eclectic with a gift for glorifying the rich melo-

dic resources of the charming folk-music of his native land. This was effectively demonstrated in the Rhapsody, whose Roumanian musical idiom bears neighborly resemblances to the more familiar backgrounds of both Hungary and Russia, without losing a distinctive character perhaps originating in the gipsy elements in the Wallachian and Moldavian peoples united under the Bucharest régime.

Naturally the Symphony is less deliberately flavorful than the Rhapsody, since respect for classic tradition is preserved. But it is a firmly wrought, vigorous and glowing work, opulent in tonal hues and illustrative of the diversity and splendor of modern instrumentation. Mr. Enesco led both works with unaffected authority.

As a virtuoso his art was revealed in a sterling interpretation of the dignified and masterly Brahms Concerto in D. The florid passages of this work, which stand in somewhat curious contrast to its stateliness and melodic eloquence, were taken with reassuring fluency, devoid of over-emphasis of the spectacular. It was a poetic and reverent reading of one of the masterpieces in the literature of the violin.

Thaddeus Rich, concertmaster, conducted the Concerto with admirable regard for the elaborate orchestral accompaniment, which shares in beauty with the passages for the solo instrument.

Plan Music Festival for Detroit Exposition in 1925

A big musical program is being planned in connection with the projected International Peace Jubilee and Waterways Exposition in Detroit in 1925. The preliminary prospectus describes the musical objective as a program such as "artists and musicians of the world have never dreamed of." Andreas Dippel is to be director of music, the scope of which post includes the arrangements of concerts, musicfestivals and grand opera. The exposition plan was conceived by Dr. James Lattimore Himrod of Detroit, and he has received many letters indorsing the movement. Writing in June last, Mr. Dippel, accepting the directorship, stated that in making Detroit part of the Middle Western division of the United States Grand Opera Company, he felt that a great part of his time would be devoted to further development of music in Michigan. At that time he hoped to have two opera circuits operating before the opening of the exposition.

McCormack to Sing in Dublin

John McCormack was recently asked by President Cosgrave of the Dail Eireann to sing in Dublin and has agreed to give two benefit concerts. According to a copyrighted cable dispatch in the New York Herald, Mr. McCormack will be heard in Dublin on Jan. 16 for the benefit of the Misericordia Hospital and on Jan. 18 for the Society of St. Vincent de Paul.

Caruso's Art Objects to Be Sold

A large collection of art objects owned by the late Enrico Caruso will be sold in February or early March under the management of the American Art Association. The sale has been authorized

by Mrs. Dorothy Benjamin Caruso, as executrix of her husband's estate. The objects include valuable collections of antique glass and coins, porcelains, textiles and antique furniture. A number of operatic costumes worn by the tenor will also be disposed of. The proceeds of these will be given by his widow to the Caruso Memorial Foundation fund.

The Whispering Gallery

WHAT is wrong with the music teachers? Is the world going so well with them that they have nothing to talk about? Though many interesting subjects of vast importance to the profession were brought before the pedagogues in the excellent papers read at the convention of the Music Teachers' National Association in New York, the assembly was strangely silent in the presence of all this wealth of controversial material.

It is true that only a few minutes were allowed for discussion after each paper; but a man can say a great deal in a few minutes if he has any grievances. Even if he has none, he may, like King Gama, lash himself into a frenzy that the day seems "lank and long when all goes right and nothing goes wrong." The King Gama, at any rate, save us from monotony.

Before the convention there passed the vision of licenses for teachers, and the delegates said not a word, for the strange reason that they regarded this agitation as "purely local." The president, J. Lawrence Erb, admonished them for "unprofessional scrambling" for "star" pupils, and they were silent as the Sphinx, apparently because of a rule that the president's address is not discussed. A big federation of the musical educational forces of the United States was hinted at by the president, and the convention remained unmoved. Harvard came along with a proposition that the intellectual effort required to play the piano or sing is inferior to that required to study Latin, French or mathematics, and except for a protest on the part of a couple of speakers, the serenity of the convention was undisturbed.

"Happy the nation that has no history," we are told. Thrice happy the profession which gazes upon the world so contentedly that it has nothing to say, one way or the other!

Antonia Sawyer has resigned from the New York Musical Managers' Association. It is stated that when the plans of the London String Quartet were disorganized the other day through the illness of James Levey, Mrs. Sawyer sought to engage other artists to fill certain dates, but was surprised at the fees demanded for their services. "This is not the way in which managers should help each other in time of difficulty," was her comment, and sitting down, she wrote out her resignation.

THE FLANEUR.

Mrs. MacDowell, Injured in Accident, Now on Way to Recovery

Mrs. Edward MacDowell, widow of the composer, had three ribs broken and was badly shaken in a taxicab collision in Sixty-eighth Street, New York, on the evening of Dec. 30. She is confined to her apartment at the Hotel Stratford, where two nieces who are trained nurses are in attendance upon her. Mrs. MacDowell's condition on Jan. 8 was reported as greatly improved, although she was still suffering from pain and nervous shock. A number of recital engagements planned by her and a projected visit to the MacDowell Colony at Peterborough, N. H., have been canceled for the present.

Amato's American Tour Postponed

Announcement has just been made by R. E. Johnston that the American tour of Pasquale Amato has been postponed until next season. Because of Mr. Amato's extraordinary success at La Scala in Milan, he was asked to extend his engagement there until the middle of February. It was then arranged to have him arrive in America at the end of February. But as this would make his tour of short duration, after cable correspondence it was finally decided that Mr. Amato should come at the beginning of next season and stay for the whole season, as his many tentative bookings warrant a full term.

YOUNGSTOWN CHORUS WINS \$1,000 PRIZE

Utica Eisteddfod Made Highly Successful by Spirited Competitions

UTICA, N. Y., Jan. 6.—The annual Eisteddfod, given in the Armory here under the auspices of the local Cymreigyddion Society, closed on New Year's Day with the award of the \$1,000 prize in the mixed chorus competition to the Youngstown, Ohio, Choral Union, led by William F. Felger. The other organizations competing in this contest were the Haydn and the Orpheus choruses of this city, which won the second and third places respectively. Lewis Watkins and Jenkin Powell Jones were the judges.

A reception was given at the close of the session by the St. David's Women's Club and the Cymreigyddion Society at St. David's Hall.

The principal event of the afternoon session was the award of the prize of \$1,000 for men's chorus jointly to the Orpheus Choir of Wilkes-Barre, Pa., and the Haydn Chorus of this city. A third competing body was the Youngstown Male Choir. Mr. Jones announced the division of the prize.

Only one women's chorus, the Utica Ladies' Choir, led by William Christmas Jones, was heard in the competition announced for that department, and the prize of \$200 was consequently awarded to this organization.

In the church choir competition of the morning session the prize of \$100 was awarded to a body of twenty-five singers from Bethany Church of this city, under the same leader. Hillside Congregational Church of Wilkes-Barre was represented by a choir conducted by Daniel Jones.

Competitions for vocal soloists were an interesting feature of the sessions. Arthur Henderson Jones of Utica won the prize of \$50 for his interpretation of Amy Woodforde Finden's "Indian Love Lyrics." John G. Williams and Arthur E. Jones received the award of \$12 for best singing of a duet. Mrs. J. Henderson Jones of this city received the soprano soloist's prize of \$10. At the afternoon meeting Mrs. Jones and Ted Lloyd of Rochester sang an excerpt from a Welsh opera, "Howel and Blodwen," by Dr. Joseph Parry. Thomas Thomas of this city won the baritone prize of \$10. John Rathbone Evans of Rome, N. Y., won the tenor soloist's award. Mrs. Mordecai Humphrey of Youngstown was the winner of the contralto prize of \$10.

Children's competitions had much of interest. For performances of Raff's Cavatina, by violinists under fifteen years of age, Arvon Griffith of this city and Hugh Roberts won prizes. Awards in the contest for vocal soloists under nine years of age were made, in the order named, to the following: Horace Jones and Martha Williams, Utica; Winifred Lloyd, Waterville; Evan Edward Roberts, New Hartford, and Anna J. Williams, Utica. Winners among piano soloists under twelve years of age, in the order named, were Blanche Phelps, Remsen; Vera Jones, Utica; Alberta Carter and Frederica Carter, Remsen. Contests for recitations and essays were other features of the event.

The success of the undertaking has proved highly gratifying to the members of the Cymreigyddion Society, and plans for next year's Eisteddfod have already been started.

Church Gives All-Instrumental Musical Service

The first of a series of services composed entirely of instrumental music was given at the Park Avenue Baptist Church, New York, on the afternoon of Sunday, Jan. 7. The lighting was manipulated to harmonize with the music, by dimming or brightening the lamps. Harold Vincent Milligan, organist, played Bach's G Minor Fantasia, Chorale and Variations; Five Preludes by Chopin; the Allegretto from Saint-Saëns' "One Hundred and Fiftieth Psalm"; Palmgren's "May-Night," and a movement from Vienne's Second Organ Symphony. Livio Mannucci, cellist, played solos which included Goltermann's Concerto; a Van Goen Scherzo; Cui's "Oriental," and his own arrangement of an Aria by Pergolesi.

Russia Honors Glazounoff

The Soviet Government of Russia has conferred upon Alexander Glazounoff the title of "People's Artist of the Republic" in recognition of his services to Russian music and Russian art generally. The veteran composer received the title from Lunacharsky, Commissar for Education and, according to the New York Times, the large hall of the Moscow Conservatory was crowded with a tense and eager audience that paid its respects to the man who, above all others, has labored to keep Russian art alive during the last few years. Lunacharsky paid an eloquent tribute. Speaking of Glazounoff's loyalty to the people of his country he said: "You did not desert them in the darkest days of the revolution, and it is for this reason that we prize you as the greatest gift and treasure of Russian art. We love you and we are proud of you."

Darius Milhaud: A Missionary of the "Six"

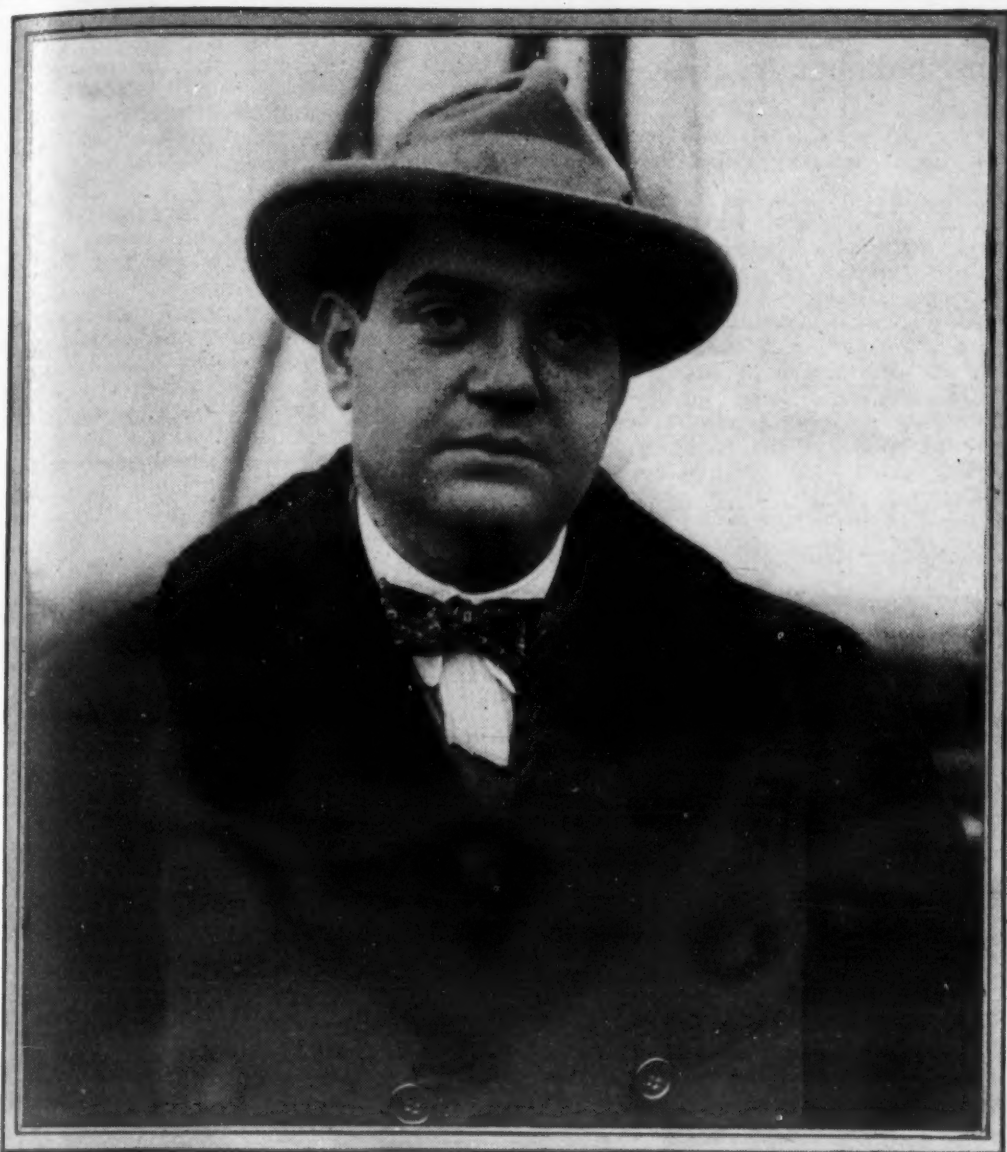


Photo by Keystone View Co., Inc.

Darius Milhaud of the "Groupe des Six," Now on a Visit to the United States, Claims a Sense of Humor as an Attribute of His Colleagues, and Submits the Exhibits on the Right as Evidence in His Own Case. The Scene Is from His Pantomime-Ballet, "Le Boeuf sur le Toit" Literally "The Bull on the Roof" but More Appropriately "In the China Shop." Also Depicted Are Characters in the Production: Two Dancers and a Barkeeper. The Action Occurs in Dry America and a Bibulous Party Makes Merry on Milk

PROBABLY no group of young musicians in recent years has provoked as much comment and stirred as much interest as the French "Groupe des Six" consisting of Darius Milhaud, Louis Durey, Arthur Honegger, Francis Poulenc, Germaine Tailleferre and Georges Auric. A curious thing about the "groupe" is that it is not a group at all in the sense of six persons banded together for the interchange of ideas, and all with the same views on music. And still more curious is the fact that Erik Satie, the real moving spirit is, for some reason, not identified with the "Six" at all in the minds of most persons, at least on this side of the Atlantic.

Darius Milhaud who has been spoken of as the foremost of the group, arrived in America last week. He is a singularly forthright individual and bears none of the hall marks of the radical or the "advanced," nor is he the sort of person who would carry war into Heaven and set defiance in the face of the gods. Mr. Milhaud, known as composer and pianist, has rendered from time to time valuable service as diplomat to the French Government. He is master of several languages and during the war was employed on missions to the United States and several of the South American countries. With Paul Claudel, French poet, whose work was recently introduced to America through his play "The Tidings Brought to Mary," Mr. Milhaud spent several months in New York and Washington during the winter of 1916. While in Brazil he collected a large number of folk tunes and native dance rhythms which he used later in his "Saudades de Brasil" and other compositions for the piano. Claudel provided the text for some of Milhaud's revolutionary orchestral and choral compositions.

"We had no idea that we were a 'group,'" said Mr. Milhaud, discussing his colleagues, "until one of the Paris newspapers told us so! I was in Brazil when the rest of the 'Six' began to be heard and when I returned in 1919, I found comrades who were then in the forefront of the musical movement. Naturally, artists who stand for the unshackling of art drift together to a certain extent, so we decided to give a

concert. There was no money but we borrowed an artist's atelier in the Montmartre district, and that was our first concert hall. Probably its remoteness and the difficulty of getting there had a lot to do with its success. It was not easy to get taxicabs, the Metro stopped running early, the studio was not any too clean and it was exceedingly cold, but—people came.

How the "Six" Were Named

"Some time after, I was at the Opéra one evening to see the Russian Ballet, and during an intermission, a man whom I had never seen before came up and asked me if I were M. Milhaud. He began to interrogate me about the 'Six', and I told him I didn't know what he meant, but pointed out to him my confrères. He at once began to take down biographical data about us all, and the next thing we knew, we were hailed as the 'Groupe des Six' and compared with the 'Russian Five' in a large article in the paper. So, the Group was christened by a man who was not a musician, who was a stranger to all of us and who knew nothing whatever about our ideals or our methods.

"Now, about Satie, who encouraged us when we were struggling. He is fifty-six, and yet, he is the youngest of all, because he is continually identified with the young men who are forging forward. He is almost like a middle-aged beau who dances every year with the débutantes. 'I am glad,' he said to me once, 'that I am old because I have seen so many musicians come and go.' He has outgrown three generations of composers, largely because he has an extraordinary sense of pre-vision. Take for instance his Sarabande composed in 1887. Do you know it?"

Mr. Milhaud went to the piano and played the Sarabande. Closing one's eyes, one could hear Debussy, whole tone scale, unresolved dissonances, unrelated chord progressions, all of the things which twenty years ago were very "advanced." And this work was composed fifteen years before "Pelléas et Mélisande" saw the light of day!

"Saint-Saëns' 'Danse Macabre' you know, was hissed when it was first played. Satie was one of the few who defended it. After the war, he allied himself with the youngest composers,



and just before I left Paris this time, he said to me, 'Mon cher, already you are of the old school! I am giving a conference at the Sorbonne on the younger composers. They are from fifteen to twenty years of age. I do not say that they are geniuses but they must be heard and they must be treated with consideration!'

"And so it goes. Duparc, d'Indy and Chauvin were academic to Ravel and Debussy and they in turn are academic now. And Satie has discovered yet another generation who will probably look upon us as old fogies in a year or two.

"We are, I almost said we were, considered radical because we are different. That is the usual attitude of the critical. It is never, 'I am wrong' but almost invariably 'You are wrong.' And time alone proves the question. But the future belongs to the young and in music as in life, it is the struggle between age and youth that keep things alive and moving.

Return to Simplicity

"As a matter of fact, much of the most 'modern' music is not at all complex, as it is said to be, but rather a return to simplicity. Again take Satie. His 'Socrate' is a setting for voice and an orchestra of fifteen instruments. It is as simple as the Parthenon and as beautiful. But critics make up their minds that things are going to be complicated, and complicated they are. They do not see the difference between simplicity and poverty.

"That art has no nationality is true and at the same time untrue. Art, and in a narrower sense, music, moves in parallel lines in different nationalities and at any corresponding point in the two parallels, there are invariably marked similarities. Across these parallels are counter influences and the composer who is led astray by them, courts disaster. I think, for instance that César Franck's work had a terrible influence on French music on account of its pessimism. And what has become of the imitators of Wagner in other countries? Where have they got to?

Impressionism came from Russian music and those who were caught in the Russian snare are lost. Debussy heard the call of Rimsky but he was wise enough to keep straight along his own parallel.

"What we want to do is to recover the real French tradition which was lost in the nebulousness of impressionism, the tradition of Rameau, of Berlioz, of Chabrier.

"One thing I want to emphasize very particularly and that is the beneficial influence upon all music of jazz. It has been enormous and in my opinion, an influence for good. It is a new idea and has brought in new rhythms and almost, one might say, new forms. Stravinsky owes much to it. It is a pity that it is limited at present practically to dance music, but that will be remedied. All great composers, you know, have written in the dance form popular at the time. Schubert, for example, and Chopin, wrote waltzes; Mozart wrote minuets, and Bach sarabandes and gavottes. There is no reason, therefore why the best modern composers should hesitate to write jazz. They have excellent precedents. I intend to compose a jazz Sonata, and I have already done a number of jazz pieces. Listen!

Classical Jazz

Mr. Milhaud went to the piano and, this time, played his own "Rag Caprice," a foot-compelling thing that made the listener want to jump up and whirl about.

"You see," he said, "That is good music and yet it is distinctly jazz. Now listen to this—"

"This" was a Romance of the utmost simplicity, sometime hardly more than two notes sounding at a time. "It is a sort of 'Blues,'" said Mr. Milhaud.

"I have here a new suite by Satie, inspired by sports. See the prelude. He calls it 'An unappetizing chorale composed on an empty stomach!' There is one section, 'Golf' another 'Sea Bathing' and listen to the 'Tango!'"

[Continued on page 42]

Sonneck Charges "Boosting of Mediocrity" in U.S.

Institutes Disparaging Comparison with European Composers—Problem is Economic, He Says, and Would Be Met by Spread of Education and Establishment of Orchestras in Every United States City of 100,000 Inhabitants—Defends American Publisher Against Charge of Ignoring Native Composer

O. G. SONNECK, editor of the *Musical Quarterly*, in his paper read to the Music Teachers' National Association Convention in New York, protested against what he termed the "boosting of mediocrity" in the propaganda in favor of the American composers, and instituted a disparaging comparison with European composers. He contended that the production of American music was an economic one, and that the vast majority of the public would continue to prefer the lower types of music until shown the error of its ways by education.

The American composer, he says in his paper, now published in the *Musical Quarterly*, has become the subject of a somewhat hysterical propaganda literature. With the monotony of repetition, he is pictured as a genius unduly neglected by the wicked foreign musician and the equally wicked native publisher. He is acclaimed the equal, if not the superior, of living European composers. Occasionally the voice of a gifted, competent American composer like Deems Taylor is raised in protest against such uncritical patriotic hallucinations. Less often the indiscriminating attacks on foreign conductors, singers, instrumentalists, are reduced to tangible evidence. Even more seldom the wicked music publisher finds a defender, and then, as a rule, one not sufficiently versed in the intricacies of the publishing industry to gain converts.

A Comparison with Europe

Mr. Sonneck protests against the "unwise pampering of too many American geniuses with the sweet morsels of martyrdom." Describing Edward MacDowell as the foremost American composer, he asks who in his right senses would class him with Bach, Handel, Rameau, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, Brahms, Wagner, Verdi, Liszt, Mendelssohn, César Franck, or Debussy? If we give MacDowell the grade of a Bizet, he asks, where will other Americans fit in who compare in artistic importance with MacDowell, as Meyer-Helmund or Bohm compare with Bizet or Grieg?

And Meyer-Helmund, Bohm, etc., at that, possess musicianship, and the indefinable sense of *métier*, to a degree immeasurably above that of the similar type of successful "Kitsch" composers in our country, some of whom, in private, are honest enough to admit their inability to work out their ideas, as ideas often winsome enough, without confidential assistance of better musicians. Composers of the calibre of Horatio Parker, Chadwick, Arthur Foote, Whiting and Mrs. Beach would lose their respect for a critic's balance of judgment if he were to rate them above or as high as a Rubinstein or Raff. If with those already mentioned there are included John Alden Carpenter, Charles T. Griffes, John Powell, Edgar Stillman Kelley, Henry F. Gilbert, Henry Hadley, Daniel Gregory Mason, Ernest Schelling, Leo Sowerby, Rubin Goldmark, Henry Holden Huss, Emerson Whithorne, David Stanley Smith, Charles Martin Loeffler, Ernest Bloch, Percy Grainger, Leopold Godowsky, Victor Herbert, Leo Ornstein and Carlos Salzedo, would this, he queries, be enough to challenge the superiority of Europe, with her Tchaikovsky, Dvorak, Moussorgsky, Richard Strauss, Hugo Wolf, Mahler, Mackenzie, Vincent d'Indy, Ravel, Chausson, Elgar, Schreker, Schönberg, Pizzetti, Malipiero, Rachmaninoff, Di Falla, Albeniz, Granados, Pedrell, Medtner, Stanford, Marx, Korngold, Lekeu, Ireland, Goossens, Glazounoff, Martucci, Sgambati, Florent Schmitt, Puccini, Pfitzner, Milhaud, Busoni, Rabaud, and a host of others of varying style, modernity, technique and talent?

Certain of our propagandists, he argues, must have lost all sense of humor if they expect our one hundred millions, on a less favorable aesthetic soil, to produce as much good work as four times that number of Europeans on European soil. We in America do not know what is going on in the bee-hive of Europe's composers, yet some extremists desire

even to see our modicum of acquaintance with modern Europe barred in favor of American works, because some American works happen to be better than some European. Such a policy of exclusion will get us nowhere. Such a wall for the protection of the American composer, who really is no longer an infant, will not make him better. It may, indeed, make him worse.

Martyrdom Undeserved, He Says

"Give every American composer who has something to say, provided he says it reasonably well, a chance to be heard," says Mr. Sonneck, "but do not waste the precious energy of patriotic propaganda on the boosting of mediocrity or worse. The propaganda will spend itself ingloriously if it turns its attention uncritically to pretty little prize songs or commonplace effusions in red, white and blue ink, and does not concentrate persistently on the very best we have to offer, in open international competition."

He contends that purblind prejudice against American music cannot be imputed to foreign-born conductors as a class, and that the problem of the American composer is an economic one. Until that problem is solved, his opportunities for performance will remain comparatively and discouragingly few. Instead of a dozen first-class and nearly first-class orchestras, America should possess competent professional permanent orchestras under competent professional conductors in every city of 100,000 inhabitants or less.

An alarming weakness in the propaganda for American music, he contends, is that, preaching quality and aiming at quantity, it attributes to the quantity a quality which the music does not possess, and American composers of only moderate—indeed, mediocre—attainments, whose works radiate no significance whatsoever for America's musical progress, receive only too frequently the glories of martyrdom. Conductors, critics, and publishers know this state of affairs, but are obliged from prudence to remain silent.

He maintains that the American composer has no legitimate grievance against the American publisher. What the American composer of songs, piano pieces, anthems and similar music in the smaller forms needs, he claims, is no longer encouragement by the publisher, but discouragement, as anyone may see who has worked in a publisher's office and watched the endless stream of music, good, bad and indifferent, pouring in upon him. A genuine bit of music amid the rubbish is hailed with exultation, and if immature, is deftly improved by the music editors—so much so, indeed, that much to the amusement of a naturally gifted composer who did not pretend to be an expert in the niceties of compositional technique, one of her songs, so doctored, was quoted in a book on harmony as a most interesting example of harmonic ingenuity.

Young Americans "Tame and Old-Fashioned"

Publishers yearn, not for new MacDowells, but new Cadmans or Nevins; but these are exasperatingly rare among the American composers of a younger generation. With exceedingly few exceptions, the utterances of the young Americans are rather tame, conventional and old-fashioned, if one discounts naïve excursions into the whole-tone scale of Debussy or rather rare pilgrimages to the now abundantly charted shores of Stravinsky, Scriabine, Schönberg, and occasional, but somewhat futile and clumsy compliments to jazz. He wonders whether the young American composer is under-trained, or whether a period of comparative sterility has begun in this country.

Discussing the publishing business, Mr. Sonneck states that as a rule, American music of artistic value is published at a financial loss, and this sport can only be afforded by the publication of a lot of lucrative music of no particular artistic value. The total publishing and business cost of a single work might run anywhere from \$500 to \$2,000 or more, and if the number of American orchestras ready to purchase the score

and parts for \$50, is placed against this, it will be seen why the publisher writes off every such investment as a generous contribution to the cause of American music. Many firms, unable to stand the strain involved in the publication of costly works, content themselves with the production of songs of serious artistic aim with high quality, but the astounding and humiliating fact is that of these there is rarely more than an average yearly sale of 200 copies.

Education Needed

"Recently," continued Mr. Sonneck, "Mr. John C. Freund, whom no one can accuse of slighting the American musician, commented shrewdly on some of the reasons for the hold of jazz, ragtime, and 'popular' music in general on the public mind. I have resisted the tempta-

tion of dragging my own very definite, but not at all always antagonistic opinions of these types of music and their publishers into this discourse, except when necessary, but they coincide fully with those of Mr. Freund when he argues that we mistakenly attribute an intelligence to the vast majority which statistics prove it not to possess and which it cannot possess. Those types of music correspond precisely to the cultural and aesthetic mentality of the public which caters to them."

The vast majority of the public evidently prefers the lower types of American music to the higher types, and will continue to do so, says Mr. Sonneck, until its children have been lifted by an uncompromising musical education into the purer strata of better music, where their elders as yet do not and cannot breathe freely. This is all the greater reason why the intelligent minority ought to remove from itself the opprobrium of palpable neglect of that music; but the problem of the American composer in the larger and more difficult constructive forms will not be solved while our musical life rests on its present faulty economic basis.

Mr. Sonneck suggests for America an organization akin to the Carnegie United Kingdom Trust Publication scheme, with the provision for performances of the works published.

Los Angeles Orchestra Breaks Rule Against Encores When Hackett Sings

Pacific Coast Tour of Ukrainian Chorus Canceled—Plans for a Second Music Week Under Way—Buhlig Begins Master Classes in Piano Playing

By BRUNO DAVID USSHER

LOS ANGELES, Jan. 6.—Walter Henry Rothwell and the Philharmonic Orchestra ended the Christmas lull in local concert activities on Dec. 30 with the sixth symphony program, which found the orchestra tonally well balanced. Mendelssohn's "Scotch" Symphony was given more effectively during the first two movements than in the third and fourth. Phrasing and polyphonic detail were of poetic charm, but later on gave way to an occasional heaviness. This may have been due to the fact that Mr. Rothwell has been ill of late. For the same reason the "Don Juan" of Strauss was perhaps less sweepingly conceived. Alfvén's "Swedish Rhapsody" was a pleasing finale of symphonic humor.

Charles Hackett, tenor soloist, sang "Il Mio Tesoro," from Mozart's "Don Giovanni," and the Recitative and Aria of Azael from Debussy's "L'Enfant Prodigue." His voice sounded a trifle throaty in Mozart's aria, but rose to such beauty in the Debussy number that the applause literally "stopped the show," to use theatrical slang. Mr. Hackett returned again and again to bow his thanks, although the lights were dimmed after several minutes, a sign for the conductor to begin the last orchestral number. But the ovation grew, so that W. A. Clark, Jr., president and founder of the Philharmonic Orchestra, finally waived the "no encore" rule, for the first time in the history of the organization, whereupon Mr. Hackett repeated the Debussy Aria.

Wesley Kuhnle, Los Angeles pianist, was heard in a program of classic type. Mr. Kuhnle's playing has sympathetic directness. It is musicianly, untrammelled by mannerisms and based on a good technique. He is a nephew of H. E. Krehbiel, music critic of the New York Tribune.

Two concerts that were to have been given by the Ukrainian Chorus have been canceled as the Mexican Government, by means of a large bonus, induced Max Rabinoff to keep his organization in Mexico City three weeks longer than scheduled. This means abandonment of the Coast tour, which is regrettable, as interest in the chorus was keen. California bookings were made by Impresario L. E. Behymer.

Plans for a second Music Week are nearing completion. The event will probably take place during May with the assistance of Community Service, Inc. Alexander Stewart is the community music organizer for the Pacific Coast.

Bessie Bartlett Frankel, chairman of the national extension committee of the National Federation of Music Clubs, has

returned from the federation board meeting at Philadelphia.

Albert Elkus, San Francisco composer, is spending his Christmas vacation in this city.

Richard Buhlig's master class in piano playing opens Jan. 9. It will last ten weeks.

Princess Tsianina has arrived here. She will tour the Coast States in recitals with Charles Wakefield Cadman, France Goldwater to act as Coast manager. Cadman and Princess Tsianina will resume their Eastern tour in March.

Gertrude Ross, Los Angeles composer, pianist and lecturer, has written a new song, "Dance of the Goblins." Mrs. Ross gave three of the local interpretative lectures preceding Philharmonic Orchestra programs. She lectures for the orchestra at out-of-town performances also.

A New Critic Enters the Field

Paul A. Stewart has been appointed to the staff of the New York Times as assistant music critic. He is a graduate of the Pulitzer School of Journalism, Columbia University, Class of 1921. Mr. Stewart is a composer and has had some experience as a conductor.

Announcement has been made by the Metropolitan Musical Bureau that Edmond Clément, well-known French tenor, will make a limited concert tour in the United States next November and December. Mr. Clément will give three recitals in New York and one each in the larger cities west of Chicago.

MUSICAL AMERICA

REPRESENTATIVES WANTED

Only persons of highest integrity who know local musical field intimately will be considered as correspondents. Excellent opportunity to perform definite service in Musical America's nation-wide constructive program. State qualifications.

**501 Fifth Ave.
New York**

"William Tell" Breaks Prolonged Silence at Metropolitan



[Continued from page 1]

high D. Friday's performance proved that the Metropolitan's ordinary forces are ample to deal with it, though a transposition or two may have been resorted to in the dealing. Doubt was left at the conclusion of the representation as to whether "William Tell" was, after all, Rossini's masterwork—whether the "Barber" will not prove the more perdurable, as it long since proved the more popular of the two.

Rossini, as all his commentators make known, sought to write in a new idiom when he composed "Tell." It was the first of a projected series of five operas for Paris, and it implied a consciously altered orientation. The patter of somersaulting vocables, the brilliance of bravura ornamentation, the lively pace of his most characteristic melodies, the glibness of his secco and the famous Rossini crescendo—all hallmarks of his Italian manner—were discarded. Influenced by Spontini, Méhul and others, and sensing something of what was to come in Meyerbeer and the grand manner, he strove to be "serious." He had been studying Beethoven's symphonies with Habeneck, and he knew that in northern Europe his lilting earlier works were regarded as frivolous and superficial. "Faust" was to have been his next undertaking after "Tell," Goethe's philosopher having come into his ken along with Schiller's patriot.

Adopted French Formulas

In accepting the libretto proffered him by Etienne Jouy, Spontini's old collaborator, and Hippolyte Bis, Rossini committed himself to a type of opera essentially French and therefore utterly foreign to him, an Italian of Italians. His copious flow of ideas did not desert him, as the many fine choruses and the

Photo of Mardones © Mishkin; Other Photos by White

Leading Characterizations in the Metropolitan's Revival of Rossini's "William Tell." The Large Central Likeness Is of Giuseppe Danise in the Titular Role. At His Left Is Seen Giovanni Martinelli as "Arnold"; at His Right, Rosa Ponselle as "Mathilde." Below, in the Center, Is José Mardones as "Walter." The Two Other Figures Are, Left, Adamo Didur as "Gessler"; Right, Marie Sundelius as "Jemmy"

succession of melodious solos still prove, but in seeking French "dignity" and the French "sense of proportion and breadth" (as the feuilletonists of the day described his newer aims) he wrote what comes to the ear today as high-sounding and grandiloquent. He adopted French formulas which conventionalized his utterance and robbed it of its individuality. "The Barber of Seville" is a work unsurpassed in its genre—save, of course, those of Mozart's operas which have something of the same intent—but "William Tell" does not reach the meridian of pompous splendor achieved by the later operas of the grand manner.

The score's lack of characterization and of delineative aptness, as those elements are viewed today, takes from it the pretensions it once had to being something other than a parade of melodies in set forms. In point of dramatic construction it has the patent absurdities expected of a work of the period, perhaps no more and no less than any Meyerbeer, Halévy or early Verdi opera. It is forever starting and stopping and then starting again, with not a few instances of an empty stage between the set numbers. Many of the airs and choruses have their measure of Rossinian inspiration, and they can be listened to today with pleasure, but they by no means cast in a shadow the melodies of earlier and less vaunted Rossini.

As has been true of most of the representations given "William Tell" since its première in Paris in 1829, liberal cuts were made in the score last Friday, the final scene being reduced to little more than a tableau. Rossini wrote five acts, but one and sometimes two usually disappeared when the opera was staged. A performance in Paris in 1856 which abjured all cuts began at seven o'clock in the evening and lasted until one in the morning. There are few such gluttons for punishment in New York audiences. The Metropolitan representation, using the four-act version, with two scenes in the last act, began at eight and was over at a few minutes past eleven.

Much might be recounted of the history of the work, and there are many amusing anecdotes which could be related, but anyone interested can turn at his convenience to a wealth of literature on the subject. There are veteran opera-goers in New York who remember not only the Metropolitan representations of 1894, in which Tamagno was the chief luminary, but those of the German company under Leopold Damrosch in the eighties. A more limited number can tell from their own store of experience of the success of Mierzwinski as Arnold in the Mapleson performances at the Academy and of Patti's assumption of the part of Mathilde. The contretemps when Libia Drog forgot her words and

stood helpless and silent, after having begun Mathilde's second act solo, and when Tamagno, unable to aid her, fled from the stage, remains a favorite story with the graybeards.

Curiously enough, New York has never heard the work sung in French, the language of the original, though it was as "Guillaume Tell" that the opera was first heard in America in 1842, New Orleans having been the city of its introduction. Manhattan has had performances in Italian, German and English, and it was the Italian version, with the title listed as "Guglielmo Tell," which the Metropolitan's largely Italian cast sang at this revival.

Cast Proves Admirable One

Giuseppe Danise was Mr. Gatti's selection for the baritone part of Tell. He sang richly and well and acted with the most commendable restraint. Nothing in the opera was more gratifying or artistic than his delivery of Tell's adjuration to his son, "Resta Immobile," at the moment of preparation for the supreme test of his marksmanship—the shooting of the apple from Jemmy's head in the square at Altdorf.

To Giovanni Martinelli fell the task of coping with the exceptionally high and very taxing rôle of Arnold, on which the success of the opera in the past seems always to have pivoted. Nourrit created it, Duprez gloried in it, Tamberlik found it just what he needed to exploit his prodigious upper tones, and Tamagno gave to it his wealth of stentorian powers. Right manfully did Mr. Martinelli measure up to its demands for prodigality of voice, both in volume of tone and merciless expenditure of top notes. More than in any previous undertaking, he seemed a *tenor di force*, as Tamberlik was styled. If he was somewhat spent after the "Muta Asil" air of the last act, it was not to be wondered at, for the pace he set for himself was an altogether strenuous one.

Rosa Ponselle, who has returned to the Metropolitan becomingly slender, was an admirable Mathilde. Her one solo, the air "Selva Opaca," was gratefully sung, and her big voice played no small part in the impressive effect of the last act finale.

Marie Sundelius added another to her recent successes as Jemmy, singing her music with charm and beautiful tone, and giving a measure of conviction to her depiction of the boy, in spite of a

[Continued on page 40]

CAST OF "WILLIAM TELL"

REVIVAL AT METROPOLITAN

Gessler.....Adamo Didur
Rudolph.....Angelo Bada
William Tell.....Giuseppe Danise
Walter Furst.....José Mardones
Melchthal.....Louis d'Angelo
Arnold.....Giovanni Martinelli
Leuthold.....Millo Picco
Princess Mathilde.....Rosa Ponselle
Hedwig.....Flora Perini
Jemmy.....Marie Sundelius
Ruedi.....Max Bloch
Conductor, Gennaro Papi; chorus master, Giulio Setti; ballet master, August Berger; stage director, Samuel Thewman.

Turn of the Year Brings Favorites in New York Recitals

Events of First Week of 1923 Include Programs by Myra Hess, Maria Ivogün, Casals, Seidel, Bauer and Heifetz—First American Recital by Paul Bender Is Notable Event—Edna Thomas in Plantation Songs

WITH the passing of the Christmas holidays, events in New York's recital halls took on a livelier aspect, the artists who appeared including a number of celebrities who have been prime favorites in other seasons but who appeared for the first time this season. Myra Hess and Harold Bauer were pianists of the week. Violinists included Toscha Seidel and Jascha Heifetz. Pablo Casals returned to the local concert platform as an illustrious spokesman of the 'cello.

There was a notable American recital début among singers, that of Paul Bender, the German bass of the Metropolitan Opera. Another vocalist warmly welcomed was Maria Ivogün, and a delightful program of plantation melodies was sung by Edna Thomas. A program at the Biltmore included numbers by Clara Deeks, soprano; John Charles Thomas, baritone, and Alberto Salvi, harpist.

An outstanding event was the first public program of the American Music

Guild, at which American compositions were brought to the fore. A concert announced for the London String Quartet was postponed because of the illness of one of its members. A recital by Willem van den Aniel, a new pianist, also was postponed.

Toscha Seidel, Jan. 1

Toscha Seidel, in his first New York recital this season, charmed a large audience at Carnegie Hall on the afternoon of New Year's Day by the suavity and beauty of his cantabile playing, and by the ardor of his music. He made his violin really sing the motives of Bach's Chaconne—indeed, his reading of this score was remarkable for its virility and life. At the same time, he was inclined to sectionalize the work—a mode of treatment which affected its rhythmical qualities. But its colossal technical problems found Mr. Seidel fully equipped, and his performance constituted a noteworthy achievement.

Handel's Sonata in E was given an easy, graceful interpretation, rather quiet, but none the less consistently beautiful. The emotional depths of the Largo were fully plumbed, and the charm of the concluding movement could not have been excelled. Two miscellaneous groups furnished the artist with plenty of opportunity for the display of his ready technique, but this was throughout wisely subordinated to the spirit of the music. Cecil Burleigh's brisk and fanciful "Indian Snake Dance" and Auer's transcription of Schumann's "Vogel als Prophet," played with muted strings, had to be repeated, and the audience would have liked to hear a second time the violinist's setting of "Anitra's Dance," from Grieg's "Peer Gynt" Suite. As it was, he had to play several extra pieces at the conclusion of the program. Francesco Longo was a sympathetic accompanist.

P. J. N.

Paul Bender, Jan. 3

Paul Bender's first New York recital, given in Carnegie Hall, Wednesday afternoon of last week, was one of high quality, and established the stalwart German bass-baritone as a singer who should hold as important a place in the concert field in this country as he already has gained for himself in opera. His success did not alter some opinions previously formed as to certain aspects of his voice production, which was again characteristically Teutonic, but it emphasized even more than his opera appearances that he is an artist of poise, breadth and sympathy, capable of making a living message of what he sings and governed by the most aristocratic canons of good taste and musical refinement.

The celebrated German artist's program on this occasion was one altogether choice, devoted, as it was, entirely to the lieder of his own tongue. From Schubert he selected "Sennsucht," "Der Wanderer," "Litanei" and "Alinde"; from Brahms' "Ständchen," "Feldesamkeit," "Verrat" and "So willst du des Armen"; from Wolf, "Schlafendes Jesuskind," "Bitterolf," "Der Tambour," "Der Rattenfänger," and in conclusion, from Loewe, "Kleiner Haushalt," "Der Nöck," "Der heilige Franziskus," "Der Mummelsee." His supplementary numbers were equally well chosen, Schumann's "Mondnacht," after the Schubert group; Brahms' "Wie Bist du meine Königin," after the songs by that master, and an additional Loewe number at the close of the concert. The audience, though not a large one for Carnegie Hall, gave every indication of interest and pleasure.

In the face of so much that was admirable, it would be ungrateful to signal out for separate comment the numbers in which those characteristics of production which have been spoken of before, reasserted themselves. More of justice and profit is to be found in particularized reference to those things which Mr. Bender did exceptionally well. "Der Wanderer" was nobly interpreted. "Litanei" was of exceptional appeal in its smoothness and repose. "Feldesamkeit" was beautifully proportioned and beautifully phrased. The exceptionally clear enunciation which played no small part in vitalizing every song made a delight of "Kleiner Haushalt." Though the voice is a rather ponderous one, Mr. Bender's most appealing singing, tonally, was in quieter passages, in which he resorted frequently to a somewhat detached but very tender head voice. It prompted

the wish that his more powerful tones, especially those which were relatively high for him, could have had more of the same quality.

Michael Raucheisen, who seems likely to have a busy season in America, by reason of the number of artists now in this country for whom he formerly played abroad, supplied accompaniments of skill and certitude.

O. T.

Maria Ivogün, Jan. 5

That admirable artist, Maria Ivogün, sang with rare understanding and sympathy in her New York recital at Carnegie Hall on Jan. 5. Her voice, beautiful in quality, was employed with that refinement of art which conceals art, and whether in the emotional lieder of Schumann or the coloratura flights of Bishop's "Lo, Here the Gentle Lark" and Adam's Variations on a Theme by Mozart, in both of which she vied with

the flute played by J. Henri Bove, she seemed equally at home. Schumann's "Lied der Braut," was interpreted with great charm, and a group by Peter Cornelius, "Im Lenz," "In der Mondnacht," and "Morgenwind" all furnished examples of exquisite singing. The operatic aria was the vivacious and voluble "So Anch' Io la Virtù Magica," from Donizetti's "Don Pasquale." It was given with an arch, merry naïveté which fully justified the inclusion of this forgotten melody on the program. Frank La Forge's setting of Shakespeare's "Come Unto These Yellow Sands," Werner Josten's "Windflowers," Charles Huerter's "Pirate Dreams," and Buzzi-Peccia's "Brown Birdeen" comprised a group in English which attracted great applause. Of these the La Forge song was particularly notable for its jubilant spirit—a spirit artistically expressed by

[Continued on page 37]

MAUDE LAMB WINGATE

(MRS. GEORGE ALBERT WINGATE)

"FIVE
LULLABIES"
for Voice

"THE DREAM
BOAT."



"By the Sea,"
"In the Plum
Tree,"
"The Little Star,"
"Snow Blossoms,"
"Song of the
Leaves."

SCHROEDER & GUNTHER, Publishers
145 W. 45 St., New York

READY IN JANUARY

A BOOK OF CHORUSES

Edited by GEORGE WHITEFIELD CHADWICK, Director of New England Conservatory; OSBOURNE MCCONATHY, Director of Department of Music, Northwestern University; EDWARD BAILEY BIRGE, Professor of Music, Indiana University, and W. OTTO MIESSNER, Director of School of Music, Milwaukee Normal School.

- 80 Selections, mostly four-part choruses, many with miscellaneous arrangements and solos for different voices.
 - 40 Choruses by contemporary composers, mostly Americans, never before published.
 - 20 Classical masters represented
 - 16 Part Songs (accompaniments *ad lib.*)
 - 11 Operas, cantatas, and oratorios represented
 - 11 Hymns and patriotic choruses
 - 4 Pre-Bach chorales with English and Latin texts (a cappella)
- The best contemporary and classical poetry.
A "Program Note" for each selection.

SILVER, BURDETT & COMPANY

New York Newark Boston Chicago

LESLIE HODGSON AND EDITH MOXOM-GRAY

PIANISTS
New Studios, 259 West 92d St., New York City
Riverside 1769



THE LAST WORD IN THE VIOLIN MAKING

My publication, the VIOLIN FACTS AND FANCIES, will be offered for subscription. Will contain interesting facts about the violin making art. The great Violin contest. Write for free literature.

J. D. HORVATH, 1861 Madison Avenue, New York City

KANSAS CITY CONSERVATORY OF MUSIC

OWNED BY KANSAS CITY, MISSOURI
ARNOLD VOLPE Musical Director JOHN A. COWAN President and Founder

SEND FOR CATALOGUE

1425 Broadway, N. Y.



ANNA E. ZIEGLER
Breath Control Specialist
Write for particulars.
Opera Courses

Australia, New Zealand, Honolulu INTERNATIONAL TOURS LTD.

Head Office:
15 Castlereagh St., Sydney, Australia.
E. E. BROOKS, Sec'y
L. E. BRYMNER, Los Angeles, American Representative
Frederick Shipman, Managing Director has made an arrangement with International Tours, by which they will not command his entire time, as heretofore, and he will devote the greater portion of each year to Personally Directed Tours of the U. S. A. and Canada. Mr. Shipman's address for the next six weeks will be Hotel Trenton, Los Angeles.

PARAMOUNT PICTURES

Theaters under direction of Hugo Riesenfeld.

RIVOLI Broadway at 49th St.

First Time at Popular Prices

Eighteenth Week on Broadway

MARION DAVIES in

"When Knighthood Was in Flower"

A Cosmopolitan Production

Riesenfeld's Classical Jazz

Rivoli Concert Orchestra

Frederick Stahlberg and Emanuel Baer Conducting

RIALTO Broadway at 42d St.

"DRUMS OF FATE"

with

MARY MILES MINTER

Supported by George Fawcett, Robert Cain,

Bertram Grassby and Maurice Flynn

Riesenfeld's Classical Jazz

FAMOUS RIALTO ORCHESTRA

Hugo Riesenfeld and Joseph Littau Conducting

CAPITOL Broadway at 51st St.

Phone Circle 5500

"Subway to Door"

World's Largest and Most Beautiful Theatre

Edward Bowes, Managing Director

Week Commencing Sunday, Jan. 14

GOLDWYN PRESENTS

A Rupert Hughes Production

"GIMME"

With Helene Chadwick, Gaston Glass and H. B. Walthall

"Thirteenth Hungarian Rhapsody"—Liszt; Frederic

Frodin, Soloist. "Zigeunerweisen"—Sarasate; Cap-

itol Soloists: Betty Ayres and Robert Davis.

CAPITOL GRAND ORCHESTRA

ERNO RAPEE, CONDUCTOR.

Capitol Ballet Corps, Alexander Oumansky, Ballet

Master; Mile. Gambarelli, Ballerina; Doris Niles and

Thalia Zanon.

Presentation by Rothafel



Dear MUSICAL AMERICA:

The exceedingly kind reception accorded Georges Enesco, the noted Roumanian composer and violinist, when he appeared as a conductor at the concert by the Philadelphia Orchestra at Carnegie Hall, replacing Stokowski, who has sailed for Europe to conduct concerts in Paris and Rome, is typical of the attitude of our music lovers to distinguished foreigners who come to us, especially since so many of them were forced to migrate owing to the terrible conditions which still prevail in Europe and which show no signs of improvement.

When Mr. Enesco appears with this orchestra in Philadelphia, he will present himself not only as a conductor but as violin soloist, for which he has already acquired a fine reputation on the other side. Of his music no doubt your critics will discourse adequately.

They say that he had never before conducted the Tchaikovsky "Pathétique," but when he found on his arrival here that he had to conduct it, he borrowed a score and did his best to memorize it. If there were some lapses, the orchestra helped him out, for it is typical of our leading orchestras that, at a pinch, they can do without a conductor.

With all that is written about the musical immaturity of this country, it is quite safe to say that there are no such symphonic orchestras the world over as we have today in New York, Boston, Philadelphia, Cleveland, Chicago and other cities, and why should we not have them? We have not only our own excellent talents, but the best talents from abroad, and they have had greater opportunity, especially in the way of rehearsals, which is impossible for the European orchestras simply on the score of expense.

I forget now whether it was Arditi, the great conductor of Italian opera, or Seidl, beloved for years as opera conductor at the Metropolitan, who said that this American orchestra was the only one that he knew of which, at a beat from the conductor, could transpose the music without a flaw. In Europe such a proceeding would need rehearsals.

Do you wonder that the foreign musicians are anxious to come to us?

Here is Eugene Gottlieb, one of the conductors of the coming series of German opera, who tells us that every German orchestral musician and opera singer is just crazy to cross the Atlantic as soon as they can raise the price of the ticket. Tragic, said Mr. Gottlieb, is the only word with which to describe the musical and especially the operatic situation in Germany. The poor opera singers and musicians are on the threshold of starvation. Their salaries are ridiculous.

Just think of it! The chief dramatic soprano of the opera house in Erfurt is paid 18,000 marks a month, which means about two dollars in our money. As for the smaller singers, their salaries do not amount to more than \$1.50 a month in our money. The musicians are a little better off, for they are supported by their organization, and so the minimum wage of a musician in Berlin is 19,000 marks a

month, or about \$2.25, just about enough to buy a meal here.

The big state theaters are better off because the government has to keep these institutions up.

Gottlieb says that the smaller municipal theaters and opera houses in Germany are approaching nearer and nearer to catastrophe.

The situation is particularly disastrous to the younger musicians of promise, both to singers and composers. He mentioned particularly Emil Reznicek, who composed the incidental music to "Johannes Kreisler," as the most promising, besides Korngold and Paul Hindemith. The younger composers, he also tells us, seem to have broken with the Wagner manner and are striking out in attempts to create a medium of their own.

Surely there is nothing more sad than to think that, as one of the results of the war, culture is disappearing from Germany, that it is broken in Russia and the Balkan states. Even in France the situation is not much better.

Tales of suffering of the intellectual class in all the leading cities are almost heartrending. Doctors, lawyers, writers, physicians, painters, scientists have literally barely enough to eat. Hitherto they have helped themselves by disposing of their furniture, such jewelry as they might have and other personal effects.

The *intelligenza* over there is gradually being reduced to beggary.

We now know why Paderewski came back, after he had stated that he never would return to the concert platform.

It seems that in his heroic effort to save his country after the disastrous campaign against Russia, he not only sacrificed his own personal fortune but went into debt to the extent of three-quarters of a million. He spent, in all, nearly three million dollars to aid his beloved fatherland.

As Paderewski is a man of extreme conscientiousness, especially in business matters, he will continue at work till he has paid off that debt, which will mean three to four years more of arduous traveling and playing before the public. But what he may have lost in the way of his own fortune and in the heavy responsibilities that he accepted, he will have gained in the appreciation and affection, particularly of the American people. Before this he was admired and eulogized as one of the greatest, if not the greatest, piano virtuoso the world has. To this will now be added a personal affection, a deep respect for him as a most self-sacrificing man and patriot.

Oscar Sonneck, one time head of the music department of the Congressional Library in Washington, a man of great learning, has been and gone and done it.

He resigned his position in Washington to come to New York to direct the publication department of Schirmer's. He is the founder and managing editor of the admirable *Musical Quarterly*, gotten out by the firm with which he has now been connected for some time.

At the convention of the National Association of Music Teachers, recently held here at the Pennsylvania Hotel, he discoursed on the "American music publisher and the American composer." In the course of his address he was credited with telling the assembled teachers that we are too ready to praise our own musical composers and performers with a mistaken Chauvinism. He also was credited with taking a fling at dear, dead MacDowell and with saying that it was positively ridiculous to class MacDowell with such giants as Bach and others. Since then Sonneck has repudiated the press account. He insists that he was improperly reported. As he says himself, "Whatever I may think about the matter, I am not such an ass as to express my opinion, especially in the manner I was quoted, before an assembly of American music teachers!"

Anyway, MacDowell can stand on his merits. Does not the matter suggest that there are some eminent musicians, critics, writers, particularly Germans or those of German descent, who are so saturated with the works of the great German composers of the past that they positively are afflicted with heart failure when it is even suggested that there might be some composers of merit who have risen since the great ones passed out and that the time may come, if it has not already come, when this wild country of ours might possibly produce a musical giant in the way of a composer of distinction?

One thing is certain, we Americans will never follow the Chinese method of ancestor worship.

However, Mr. Sonneck may console himself. His reported onslaught has aroused the editorial staff of leading daily papers all over the country. They are all out lambasting him, with the result that there will be more printed and said about the American composer, the American musician and the growth of musical knowledge in this country in the last decade or so than could possibly have been accomplished had not Mr. Sonneck been quoted as he was.

If you wanted proof that a musician, like a prophet, is not appreciated in his own country, with all that is now said about the great composers of the past, you have only to refer to the life story of César Franck, the Belgian, generally regarded, however, as a Frenchman, whose centenary was celebrated the other day. It was not till after he was dead that his works were acknowledged to have any particular value.

Think of poor Franz Schubert, whose best songs were not published till after his death. Think of Bizet, whose heart was broken when "Carmen" was a failure when first produced—"Carmen" now one of the most popular operas. Think of the trouble Richard Wagner went through. Today the Germans acclaim him. He is their musical god, but their predecessors who lived at the time Wagner did didn't think so.

As a matter of plain record there is a great deal of humbug written about musical conditions in Europe. If they were always what they were painted to be, why did some of the greatest composers that they have produced over there come so nearly going without meals?

If any person who is curious in this matter and has the necessary opportunity as well as industry will look up some of the criticisms that were written by certain of the most distinguished German and Austrian critics on the first production of the works of Richard Wagner, he will find that they reached the limit in the way of abuse.

If poor old Bach could have had half the admiration while he lived which has come to him by those who indulge in a cult of his music, he would have been more comfortable and certainly happier.

When the New York Symphony played an all-Brahms program twice in a week and soon after the Society of the Friends of Music played four of his works at one performance, it seems to have brought about almost a complete collapse on the part of Deems Taylor of the *World*. Brahms' "Serenade" for orchestra induced dear Deems to write as follows:

"We have no idea just how long that *adagio* is, but we are positive it is the longest in the world. People nearby seemed to age visibly as they listened. We began to wonder if it was still Sunday. We calculated the number of pounds of music paper Brahms must have used and the gallons of ink. Finally all was silent. The next sound we heard was an elevated train. We were on Sixth Avenue. We had walked in our sleep."

There will be, of course, those who will insist that Deems' condition was not due to Brahms, but possibly to something else which is still procurable in this country.

However, I think I can account for our friend's somnambulism, for I have noticed a similar condition on the part of people who were listening to music in Carnegie Hall when it was not the music of Brahms but of Beethoven. I am satisfied that it is due to the fact that the air in the hall needs more ventilation than it gets. I am quite aware of the difficulty there is in letting any fresh air into these big auditoriums, particularly during the cold period when the result might be disastrous to those who are not only aged when they come in but, as Taylor says, get old while they are there.

We have progressed in our knowledge of acoustics, but we are still in the backwoods of our knowledge of ventilation.

It is very hard sometimes to keep awake in the Metropolitan. Did you ever consider the thousands and thousands of people who attend musical performances in places like Carnegie Hall and the Metropolitan?

Now a certain scientist of note has estimated that the human being, in order to be reasonably awake and healthy, requires so many cubic feet of fresh air a minute. If you will figure out how many cubic feet of air there are in these auditoriums, then figure out the thousands who go there, you will soon realize that at the end of every week there isn't air enough left for a fish, let alone for a human being.

Viafora's Pen Studies



The 'Cellist of the Waving Hair Depicted by Viafora, Is Arturo Bonucci. Before Coming to the United States for His First Concert Tour Two Seasons Ago, He Was a Faculty Member of the Conservatory of Bologna. He Is a Warm Exponent of the Modernist Movement in Italy and Was Instrumental in Forming a Society for New Music in Bologna

What's to be done? Some have suggested that the problem lies in letting in fresh hot air. That might be accomplished at the Metropolitan if they let Billie Guard out before the curtain every night to make a speech.

At a recent recital in London Vladimir de Pachmann suddenly got up and delivered himself of a vehement discourse on the error of interpreting Chopin's music according to the "robust and athletic" ideals of modern pianists. He said that other pianists might play Chopin after their fashion, but he would play it according to his own ideas, to which he modestly added that he was the only one today who was able to play Chopin as Chopin should be played. The women in the audience applauded, so Vladimir went home with the conviction that he was as great a success as a speaker as he is as a pianist.

Pray Heaven that this success may not induce him, in the future, to deliver orations as well as pianism.

Had de Pachmann heard Eugen d'Albert, the distinguished pianist who temporarily was a husband of the late beloved Theresa Carreño, de Pachmann would have been further incensed because d'Albert went at the piano, when playing Chopin, in such a manner as to pretty nearly break up the instrument. One of the Berlin critics said that d'Albert went beyond the bounds of æsthetic good breeding and that poor Chopin had nought left of his fragrance and the elegance of his pearly filigree.

Presently perhaps d'Albert will go and hear de Pachmann, and then, as d'Albert has quite a pretty pen as well as a good voice, we may have his opinion of de Pachmann's playing of Chopin. Thus it may become the custom for eminent pianists to tell an audience how wonderful they are before they sit down to play.

The press is beginning to write more kindly about Dirk Foch of the newly formed City Symphony. Some critics appear to think, if he has two or three years' more experience not only as a conductor but with that particular orchestra, he will be able to produce results commensurate with the standards to which we are accustomed in New York.

In the early concerts of this orchestra particular stress was laid upon the preponderance of the brass. That has always been one of my *bêtes noires*, as the French say—the brass. In the first place, the improvements in the brass instruments have been so marked that a healthy brass department in either an opera or symphony orchestra will drown out all the violins, the 'cellos and the flutes can do. If you are so fortunate as to sit on the side where the brass is, the rest of the orchestra can go hang for all you can hear of it.

I once suggested to Polacco that the brass should be distributed. Anyway, if not distributed at the rear of the orchestra, it should be restricted. Once there are fortissimo passages where, under an energetic and passionate conductor, the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

brass is let loose to blow as if the fall of the walls of Jericho depended upon it, and the game is up, that is, so far as hearing anything but the brass.

It has always been my contention that one of the reasons that we do not produce as many good singers as we did in the past, especially in opera, is the increase in size and vociferousness of the orchestra, which, when it is at its loudest, makes the efforts of the singers absolutely futile. You see their mouths open and shut, but that is all. You don't hear a blessed thing except when Susie's top note outcries the whole business in an ensemble.

The strain on the voices of artists who have to sing through or over the tremendous volume of sound produced by a great orchestra is serious, and as there are some artists who are bound to do it, the result is a temporary retirement from the stage pending operations on their vocal cords. Like the Indian who made a hole, put in some sticks, lit them, sat over the fire till he was hot, then jumped into the river in the effort to cure a cold, sometimes they come out and sometimes they don't.

In the olden days, when the orchestras were not half the size they are today and conductors had a different viewpoint as to their position and responsibility, the duty of the orchestra was considered to be the accompaniment and support of the singers. Today, however, it is the orchestra and not the singers that the conductor thinks the people have come to hear.

He may be mistaken.

Let us not forget that you can go on increasing the size of an orchestra, but you cannot go on increasing the volume and power of the human voice!

When Jeritza, as part of the dramatic action during a performance of "Thais," fell with a thump that was said to have made the house tremble, all the critics as well as the audience went into rhapsodies. The daily papers gave extended accounts of an injury she was supposed to have received and which necessitated treatment by the celebrated Austrian osteopath, Dr. Lorenz, who is now with us. All commented on the lady's heroism in finishing her rôle with the success that she did.

Let me say, however, that Mme. Jeritza, while she suffered some injury, did not suffer the injury during the performance. It was when she was coming off the stage and was passing by a door which was kept open by an iron bar that she tripped and fell. It was then that she hurt herself, though with characteristic pluck and self-control she made little of the matter at the time. However, it all furnished press material and added to the gaiety of nations if not to the gaiety of Mme. Jeritza. You may be quite sure that the story was cabled to the Viennese and Berlin papers because they are just as anxious to have all the news that's fit to print as we are.

Albert Wolff, who is again conducting at the Opéra Comique in Paris, in discussing the changing attitude of the French public to opera, said that the day is past when the artist with a good voice and passably fair ability as an actor can step out on the stage and sweep everything before him, and that in modern music the orchestra must be taken into account.

Monsieur Wolff is right. There are plenty of us still living who can go back to the old days, when, if a young and pretty woman had a repertoire of four or five coloratura rôles in Italian, and to this added a good figure and as much dramatic ability as a stage manager could drum into her in a few rehearsals, she could float into success, have the world at her feet, with unlimited diamonds and pearls.

Not so today. Today to be successful a large repertoire in French, Italian, German, even in Russian works, is required. The prima donna must have a certain amount of dramatic ability or she will be scourged by the critics. She is required to have clear diction, to be graceful in her movements and to be light on her feet, which necessitates some knowledge of fencing and particularly of stage dancing to give the form grace as well as suppleness. She must, too, during her season, study one or two new rôles. Caruso, they say, had a

répertoire of sixty-four operas and used to keep them up all the time, though he knew that he might never sing most of them again.

Things are very different from what they used to be. The standard has been raised. The public is more critical. Its taste is improving all the time. In plain words, conditions within the last three decades have changed to such an extent that some of the great singers of the past to whom the critics—the date hounds—are continually referring, would not be accepted today.

Glad to see that Mabel Garrison made a success in Berlin as *Rosina* in "The Barber." The critics there said that while her voice was rather small, it has been highly cultivated and formed in a good school for florid singing. That is a credit, isn't it, to our own teachers? Mabel had good teachers, and Marcella Sembrich, now for years with us, was one of them, the other was Lili Lehmann.

The late Enrico Caruso, the world's most famous tenor as he came to be known, while he had many peculiarities, had one characteristic which was most worthy. He never forgot those who had helped him rise, and so, while he lived, he gave a pension of 600 lire a year to his first teacher, Prof. Giovanni Gotti. When Caruso passed out, the allowance stopped, and so the poor professor died, at the age of eighty, in extreme poverty in Naples.

Gratitude is not particularly an attribute of musicians or statesmen, not to mention politicians, which reminds me of a story told of the late Lord Beaconsfield, one-time Benjamin Disraeli. Disraeli had a most devoted wife, who was not, however, his intellectual equal. Yet she looked after his comfort with never-ending solicitude. If he came home late at night, or rather early in the morning, from a long and angry debate in the House of Commons, she was there to receive him with a little hot supper and a warm dressing gown and slippers. If he was sick, she watched over him with most tender care, anticipated his smallest want.

One day a friend of his, who had been dining with them, ventured to suggest that Disraeli, his mind full of important imperial affairs and heavy responsibilities, might perhaps be somewhat bored by the conversation started by his wife. "My friend," said Disraeli, "it may be quite possible that in your make-up that which we call 'gratitude' was omitted."

The determination of Gatti-Casazza to restore Rossini's great work, "William Tell," to the stage of the Metropolitan, from which it has been absent for a number of years, has naturally induced all the critics to look up their musical histories and refer to the many great artists who have sung the leading rôles.

In his review of the Sunday before last W. J. Henderson, the veteran critic of the *Herald*, said something which is saddening. Of the great Pasta, who made a reputation in this work, Henderson said: "It offends the sensitive feelings of some contemporaneous opera-goers to be told that there were kings before Agamemnon. The opera began when they began to go to it. So let Pasta rest with her dead past."

Then Henderson added: "The writer of these lines is very old; is indeed 'doddering into the twilight of a misspent life'—but he did not hear Pasta."

Did you ever reflect that when the galaxy of musical critics—Henderson, Krehbiel, Aldrich, Finck, Taylor—who have served the public as well as their journals for many decades, pass out, there are scarcely any in view who can succeed them, which brings up the thought that conditions have as much to do with the making of a critic as the ability of the critic himself. These men came up through what might be called the storm and stress period of music in America. They go back to days when transportation was not as it is today and operatic performances were not given with the sumptuousness and completeness that now characterizes them, to the days when there were no typewriters, telephones and the means of transportation were very limited, so that it was quite a problem to get your copy downtown to the newspaper after you had written it.

So it is, as I said, saddening to think that Henderson and some of the others are beginning to feel age growing on them and that they can no longer meet the issue as they once did. However, as they pass on, they can console themselves with the reflection that, in spite of opposition and sometimes of much misunder-

standing as to their work, they have contributed a very notable and worthy page to the musical history of this country.

The revival of "Tell" has revived many good stories about Rossini, who was thirty-seven, in his prime, when he wrote this, which many consider his masterpiece. After that he lived nearly forty years and died at the age of seventy-six. "Tell" was his last opera. Before that he had composed his celebrated "Barber," which has helped to make a fortune for many a coloratura singer.

The story is told that while he was working on the "Barber" he would lock himself in, but his friends knew he was still at work by the increasing number of empty champagne bottles outside his door. He never wrote much of value after "Tell," except his "Stabat Mater." His funeral brought out a great expression of public favor and such stars as Patti, Nilsson and Alboni sang, while such musical celebrities as Tamburini, Duprez, Fauré, Krauss and Carvalho were in the choir.

That Rossini was a genius is shown by the fact that his two principal works, the "Barber" and "Tell," are absolutely opposite in character. Thus he had that which few composers have, versatility, which, in my humble judgment, is one of the distinguishing marks of a really great artist or composer.

Did you know that Margaret Matzenauer, who sang *Amneris* the first time this season in "Aida," broke away from tradition and presented the character as it should be, with bobbed and crinkly hair. *Amneris*, curiously enough, has always been presented as an Italian lady of fashion, though in Egyptian dress.

That Mme. Matzenauer broke away from tradition and impersonated *Amneris* as she really should be impersonated, not only in bearing but in color and dress, shows that she is a great artist as well as an incomparable singer. It also shows that she has the courage of her artistic convictions.

Was it Max Smith who recently alluded to her as the soprano-contralto? Evidently this refers to Madame's desire and determination to sing soprano as well as contralto rôles. Anyway, her heaven-sent voice is neither contralto nor soprano, but a glorious, luscious mezzo.

The press has been celebrating the fortieth anniversary of the Casino Theater, which opened with "The Queen's Lace Handkerchief." Of the cast that appeared at the time but few remain, one notable member being the veteran and ever-popular Mathilde Cottrelly.

The Casino opened under very poor auspices. It was not really finished, so the audience sat in overcoats and wraps. This fine auditorium was built by the late Rudolph Aronson, supported by the Seligmans, bankers. They said he got support because of some injustice done his father. Previous to that Aronson had built what is now the Broadway Theater. When that went out of his control, he started the movement to build the Casino. He had it three parts finished when the money gave out.

Then it was that accident brought your editor in touch with the late Mr. Sherman, president of the Marine Bank, to whom he had done a favor. Your editor interested Mr. Sherman to the extent that he bought some \$400,000 worth of bonds. With this money the Casino was finished. Sherman had become interested in the Casino chorus and, in order to study their manners and costumes, had taken rooms in the building opposite. Later the Marine Bank went under, owing to the speculations of Grant & Ward, Wall Street brokers. Sherman had to stand trial. Ward was a young speculator who had won the confidence of General Grant. When trouble came Grant pawned all his effects, including decorations and presents from European potentates, for a loan from W. H. Vanderbilt of half a million. The loan was never paid, but Vanderbilt, a prince, returned all the collateral to the old general.

The Casino was for a long time the home of light opera. Here it was that "The Sorcerer" was produced with Lillian Russell. Here Pauline Hall, Rose Beaudet, Lily Post, Sadie Martinot, Marie Jansen, Jennie Weathersby, Sylvia Gerrish, Kitty Cheatham, Marie Tempest, Anna Held, Frankie Bailey, Virginia Earle, Lotta Faust, Della Fox, Edna Wallace Hopper, Jobyna Howland, Fay Templeton, Julia Sanderson and a host of notables appeared. One of the great productions at the Casino was that

of "Erminie," in which Francis Wilson made a memorable hit. It ran as if the public would never be tired of hearing it. Among the men who were connected with the performances at the Casino and who obtained fame were, besides Francis Wilson, George Gaston, Gustave Karker, De Wolf Hopper, Frank Daniels, Max Figman, David Warfield and Nat Goodwin.

Here it was that your editor started the first series of Sunday concerts which were eminently successful, till Abbey, who was then managing the Metropolitan Opera House, seeing the crowds that came to the Casino, started a series of Sunday concerts at the Met.

Mapleson was then at the Academy of Music with a competing opera company. To him your editor fled for help to enable him to buck up against the Metropolitan. Mapleson loaned him Mierzewski, noted tenor at the time, and some other artists. All your editor had to do was to entertain the artists over Sunday and see them safely after the performance at the Casino on the midnight train for Boston, where they had to appear the next day with the Mapleson company. They say that Mierzewski alone ate up at two meals at Delmonico's your editor's share of the receipts.

Later the concerts at the Casino did not do so well as they came under the influence of Rudolph Aronson's brother, who was in the wholesale shirt business and tried to carry the ideas of that activity into the management of artists. It was not a success.

However, there was always hope during the régime of the Aronsons at the Casino, for had not "Rudie," as he was popularly known, written an opera?

When business was bad, the Aronsons always went to bed with the conviction that if things came to the worst there was that opera of Rudie's which would save them.

It didn't, says your

Mephisto

MUSIC'S APPEAL TO POETS

Form and Melody of Chief Interest to the Literary Man

Discussing the alienation of music from literature *The Nation* points out that since the days of Campion and Milton poets have, as a rule, been blissfully ignorant of music in its more serious phases. Campion was a composer and Milton knew something of the organ, but music in their day was a comparatively simple thing. In later years music and literary men seemed to draw ever farther apart, particularly in the English-speaking countries. "Browning," says the writer, "was an exception; so, in a different way, was Sidney Lanier; so, in still another manner, is Arthur Symonds. Far more representative was Tennyson, who had, notoriously, as little ear as Charles Lamb himself."

In the works of Hazlitt and Shelley there are references to painting, but of music they and most of their successors seemed to have no knowledge. Among the novelists the same condition is observed, and George Moore's "Evelyn Innes" is "a glorious exception to an all but universal rule." Many literary persons love music, but they demand that it be pure music, with formal beauty and melodic clarity, unadulterated by descriptions and intellectual intricacies.

"It is when music begins to poach on his preserves that the literary artist loses patience," continues *The Nation*. "Not out of envy, heaven knows. But if it will not sing him out of himself and into ecstasy, its uses to him are gone. He can say things so much more adequately and subtly and profoundly himself. . . . He wants thematic material that is musically well defined, that is beautiful, that makes him feel. Tonal arabesques tease him; tonal description and cerebration make him smile. . . . He wants to be spared the stammering and stuttering of a medium which, in its proper use, he often thinks more beautiful and certainly diviner than his own."

Announcement has been made by the Metropolitan Musical Bureau that it has completed arrangements with L. E. Behymer, Selby Oppenheimer and Lois Steers for Pacific Coast tours during the season 1923-1924 for Anna Casprino; Harold Bauer, pianist; Pablo Casals, cellist, and the Duncan Dancers (Anna, Liza and Margot).

NUTLEY CLUBS ACTIVE

New Jersey Town Maintains High Standard in Local Activities

NUTLEY, N. J., Jan. 6.—The Marionette Concert Company, organized by Caryl Bense, soprano, which made its debut at the Field Club last month, was immediately engaged by Charles N. Drake for his Miniature Musicale, at the Punch and Judy Theater, New York. The Woman's Club of Nutley recently gave a concert in the Community House Auditorium, in honor of members of the Board of Education, at which Mrs. Bense was soloist. The Sunday Afternoon Teas at the Field Club are a feature of the musical life of the community. Ned Hart, pianist, was the soloist on Dec. 17, playing numbers by Chopin, Palmgren, Sibelius and Cyril Scott. He was recalled many times, and responded with encores. Mr. Hart is assistant organist at the Church of the Incarnation, New York.

The Glee Club of Nutley, a new musical organization, is doing commendable work under the leadership of Frank Kasschau, a Brooklyn organist, and associate conductor of the Orpheus Society of Newark. The first subscription concert will be given on Jan. 19, with Louise VanWagenen of Rome, N. Y., formerly of Nutley, as soloist, with Vernon Eville at the piano. Harry M. Libby is president of the Glee Club. CARYL BENSE.

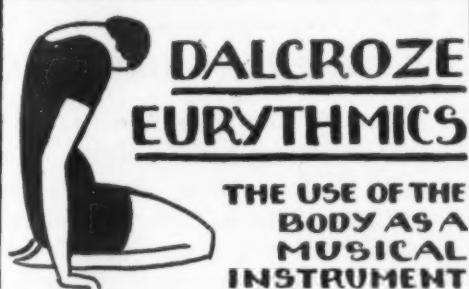
DALLAS, TEX.

Jan. 6.—The Dallas Symphony gave its first concert of the season in the City Hall Auditorium on Dec. 14, before an audience of about 800 persons. Mrs. Helen Fouts Cahoon was the soloist, singing an aria and a group of songs, one of which was given with a violin obbligato by Mrs. Walter J. Fried. The orchestra showed the careful training of Walter J. Fried, conductor, and the concert was one of the enjoyable musical events of the season.

MRS. CORA E. BEHREND.

MILTON, ORE.

Jan. 6.—Special musical programs were given in all the churches of Milton for Christmas. The Baptist Church Choir gave the anthem "Fear Not," by Gabriel; the duet "O Holy Night" was sung by Thelma Munselle and Mrs. Munselle, and a violin solo was played by Rose Lieberand. E. L. Ashford's cantata "Holy Night" was sung at the Christian Church, with Jessie and Alta Putnam, Ward Rice, Lowell Evans and Ronald Zint as soloists. At the Presbyterian Church the cantata "Yuletide Memories" was given under the leadership of Victor Orr. The Methodist Church presented the cantata "The Star of Bethlehem," by F. Flaxington Harker.



DALCROZE EURHYTHMICS

THE USE OF THE BODY AS A MUSICAL INSTRUMENT

NEW YORK SCHOOL OF DALCROZE EURHYTHMICS
Marguerite Heaton, Director
168 East 51st Street, New York
Telephone Plaza 4426

TOLLEFSEN TRIO

Carl Tollefsen, Violin
Augusta Tollefsen, Piano
Paul Kefer, Violoncello

MANAGEMENT:

NATIONAL CONCERTS, INC.

1451 BROADWAY NEW YORK

Schumann Heink

Exclusive Management
HAENSEL & JONES
Aeolian Hall New York
STEINWAY PIANO USED
VICTOR RECORDS
Katherine Hoffmann
Accompanist

The soloists were Mrs. Clement Howard, Susie Schroeder, E. E. Arrant and J. A. Winther. The Federated Church gave a program of solos, duets and choruses, with Louise Proter, Elsie McEwen and Herbert Dennison as the soloists. The Columbia College Music Club devoted its last meeting of the year to a study hour conducted by Mabel Colbert, the life and works of Handel being reviewed. Elizabeth Stimson, president of the club; Mollie Bamberg and Sarah Williams were hostesses. ROSE LIEBERAND.

STUDENTS' CHORUS HEARD

Quartet of Artists Presented in Springfield, Ill., Arsenal

SPRINGFIELD, ILL., Jan. 6.—Mrs. Genevieve Clark Wilson presented the Choral Club of the Springfield College of Music and Allied Arts in a concert in the Y. W. C. A. auditorium recently. The thirty-eight members of the chorus, all pupils of Mrs. Wilson, were heard to good effect in individual and concerted numbers. The chorus presented Mrs. Wilson with a beautiful gift at the close of the program.

A quartet of Victor artists was heard at the State Arsenal lately. Lambert Murphy, tenor, sang solos including Reichardt's "When the Roses Bloom." The quartet gave a number from Lehmann's "In a Persian Garden" and the Quartet from "Rigoletto." The event was given under the auspices of the Amateur Musical Club.

NETTIE C. DOUD.

HELENA, MONT.

Jan. 6.—On Christmas Sunday afternoon in the Scottish Rite Temple a program of Christmas music was given by the Women's Club Choir and the Scottish Rite Choir. Mrs. Frank Lemon played a group of organ solos, after which Christmas Carols and several standard Yuletide anthems were sung by the two choirs. Mrs. Cora Lee Burke, chairman of the Music Committee of the Helena Women's Club, acted as leader of both choirs. The soloists were Henrietta Goettel and Emma Sime, contralto; Mrs. R. O. Kaufman and Mrs. Foley Waters, soprano; Ralph Conrad, Dr. M. E. Gates and E. A. Phillips, tenor; and Lew Cohen, bass. Besides the organ, accompanying the singers were Mrs. Myron King and Mrs. R. E. DeCamp, violinist, and C. L. Walker, cellist. This concert is an annual affair.

J. ELBERT CHADWICK.

WALLA WALLA, WASH.

Jan. 6.—The students of the Whitman Conservatory gave a delightful program recently. The Conservatory orchestra played Edward German's "Henry VIII" dances. Three operatic excerpts were given in costume. The aria, "Caro Nome" from "Rigoletto" was finely given by Esther Braun. The Prologue from "Pagliacci" was effectively sung by Wesley Simmons. Emily Shotwell and Elizabeth Jones gave an admirable interpretation of the Flower Duet from "Madama Butterfly." The Varsity Mixed Quartet—Martha Armentrout, soprano; Vashti Koskins, contralto; Wallace Allen, tenor, and Joe Tewinkel, bass—sang "Men of Harlech," and "Sweet and Low" and "Carmena" by Wilson.

REDLANDS, CAL.

Jan. 6.—Lucile Crews, local composer, has won first and second prizes, of \$50 and \$25, respectively, for the best one-act plays submitted to the Community Players' Contest, recently closed. Charles H. Marsh, head of the music department in the University, won third place. The three plays will be staged immediately by the Community Players. The choir of the Beaumont Presbyterian Church, under the leadership of C. O. Harvey, tenor, and Mrs. Fred Prague, organist, presented the Christmas cantata, "Glory to God" on Dec. 17. Other soloists were Mrs. Romberger, soprano; Florence Harvey, contralto; A. R. Dillon, tenor, and Dr. F. Keith, bass. The "Messiah" was presented on the same day by the choir of the San Bernardino Congregational Church, under the leadership of Mr. Spaulding, organist. C. H. MARSH.

Record Party Surprises a Record Maker



Seasonable Cheer in the Form of a Cake Unites Leading Artists Who Make Brunswick Records in a Surprise Attack on William A. Brophy, General Manager of the Brunswick Establishment. Left to Right, First Row: Isa Kremer, Sigrid Onegin, Florence Easton, Fredric Fradkin. Second Row: Oreste Vessella, Willem Willeke, Dr. Fritz Penzoldt, Mr. Brophy and Theo. Karle

THE Christmas spirit brought together a number of artists whose names are prominent on the phonograph record list of the Brunswick-Balke-Collender Company. Determined to pay reasonable tribute to William A. Brophy, general manager of the company, they met, appropriately enough, in the recording laboratories, and armed with a Christ-

mas cake of regal dimensions, and a gay tree, they launched their surprise very successfully. The members of the party were Florence Easton, soprano; Sigrid Onegin, mezzo-soprano; Isa Kremer, soprano; Theo Karle, tenor; Willem Willeke, cellist; Fredric Fradkin, violinist; Oreste Vessella, conductor, and Dr. Fritz Penzoldt. Mme. Onegin is Mrs. Penzoldt.

TERRELL, TEX.

Jan. 6.—A cantata, "The Messiah's Coming," was given by massed choirs of the city at the First Baptist Church on Sunday evening. The work of the soloists and chorus met with such a hearty response that the work was scheduled for a second performance on the following Sunday at the Methodist Church.

M. C. HAMBRICK.

SAN DIEGO, CAL.

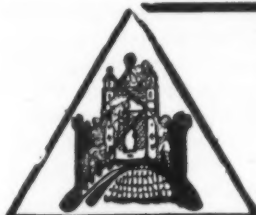
Jan. 6.—A second concert of the season was given by the Los Angeles Philharmonic, under the leadership of Walter Henry Rothwell, at the Spreckles Theater on Dec. 20. Wagner's "Meistersinger" Prelude; the "Schéhérazade" Suite of Rimsky-Korsakoff and Liszt's Symphonic Poem No. 3 made up the program. The largest audience of the season attended this concert. W. E. REYER.

The Clebeld Institute of Music

2827 EUCLID AVENUE, CLEVELAND, OHIO
ERNEST BLOCH, Musical Director Mrs. Franklyn B. Sanders, Executive Director

PHILHARMONIC ORCHESTRA OF LOS ANGELES

Founded by W. A. CLARK, JR.
WALTER HENRY ROTHWELL, Conductor
ALL COMMUNICATIONS SHOULD BE ADDRESSED TO
CAROLINE E. SMITH, Manager
Offices: 424 Auditorium Building, Los Angeles



MASTER INSTITUTE OF UNITED ARTS

Comprehensive Courses in All Branches of Music and Other Arts

312 West 54th Street New York City

CALLI-CURCI
Homer Samuels, Pianist
Victor Records
Manuel Berenguer, Flutist
Steinway Piano
Management: Evans & Salter, 527 Fifth Ave., New York

TITO SCHIPA TENOR
Management: Evans & Salter, 527 Fifth Ave., New York

JOHN McCORMACK
MANAGEMENT: CHARLES L. WAGNER
D. F. McSweeney, Associate Manager
511 Fifth Ave., New York

Luella Meluis
THE INTERNATIONAL SOPRANO
Management of Luella Meluis, 1425 Broadway, New York
RALPH ANGELL, Pianist
RAYMOND WILLIAMS, Flutist

Easy Chamber Music Among New Publications

A Suite for Two Violins by Emmanuel Moore and a Quartet by Paul Paray Also Issued—Two Compositions by Gaylord Yost and Transcriptions for Violinists—Part Songs for Women's Voices and Mixed Choruses—Four Delightful Spirituals Arranged by Charles Fonteyn Manney—Music for the Organ

By SYDNEY DALTON

TO the average music lover chamber music too often mean works of a difficult and serious nature performed by an aggregation of skilled experts before small but discriminating audiences. As a matter of fact there is a wealth of music that is of an easy or moderately difficult character at the disposal of instrumentalists of but modest capabilities, either for home use (and family ensembles are a fascinating form of recreation) or short concert numbers.

Two trios by Anna Priscilla Risher (Arthur P. Schmidt Co.) are of this genre. They are for the usual combination: violin, 'cello and piano. The Andante Religioso is a sustained melody announced by the 'cello and taken up by the violin. There is sufficient independence between the two stringed instruments to lend variety. The Valse Lente is tuneful and bright; a good contrast number. The composer has written smoothly for all three instruments and has kept within the limits of non-professional players of some ability. Two additional numbers for two violins and piano by Floy Little Bartlett, from the same press, are of a similar kind. The Barcarolle has two well-contrasted themes and the rhythmic characteristics of its kind. The Caprice trips along *con brio*, requiring some deftness of bowing.

Of a much more serious nature is the Suite pour Deux Violons by Emmanuel Moore (G. Schirmer, Inc.). It is dedicated to Adolfo Betti and Alfred Pochon of the Flonzaley Quartet. Here is scholarly music, full of dignity and charm. Moore tosses his themes about between the two instruments, developing them subtly and completely. In the first movement there is a noble subject in D which immediately establishes the melodic excellence of the work. The opposing rhythms, two eighth notes against three, weave themselves through the movement intriguingly. The second movement is a breathless Presto, dashing along restlessly in B Minor. This is followed by an Adagio of melodic charm and sustained excellence. In its development it has a hint of the two-against-three figure of the first movement. The last movement, Allegre *con brio*, is a climactic summing-up of a work that is admirable in its sustained interest and beauty. To read it is to wish that it might be heard, played by the two distinguished artists to whom it is dedicated. A Quartet by a French composer, Paul Paray (Jean Jobert, Paris) contains some interesting material and is modern in thought.

COMPOSITIONS for the violin do not flow from the pens of the music writers with the glibness and facility of the song or piano solo, but what with original productions and transcriptions, the stream is always being fed sufficiently to keep it from stagnating. Recent additions include two contributions by Gaylord Yost (Composers' Music Corporation). Of these the Prelude is the more interesting. It is written in four-eighth time. (When will composers adopt the quarter note as the standard for all simple time values?) It possesses melodic interest and variety and is accompanied by simple but unconventional harmonies in the piano part. "Song and Dance" really consists of two numbers, well contrasted, but each self-contained. The "Song" is MacDowellian in the character

of its melody—or probably it is a flavor of the Scotch influence that is so pronounced in much of MacDowell's music, and is reflected in this capital little work of Yost's. The "Dance" is an Allegro, scintillating and dashing, ending brilliantly. From the same publishers there is a "Serenata Gioiosa" by Domenico Brescia, in which an expressive and unusual idea is well thought out and sustained. Violinists will be interested in these numbers. "Badinage," by Felix Winternitz (Carl Fischer) has a straightforward melody with no hint of the commonplace. Preceding the Allegro, and again at its reappearance at the end, the theme is played in double notes, without accompaniment, the piano joining in after eight bars in the second instance.

G. A. Grant-Schaefer usually has something of interest to write about. In his "The Voice of Autumn" (Arthur P. Schmidt Co.) he has given the violin a plaintive little melody that seems to sing of the death of summer and the approach of chill winds. It has much charm and is not difficult. "Whirling Snow," by Mary Rose, scurries along in a flurry of sixteenth-note triplets, somewhat after the manner of Schubert's "The Bee." It is a good study in velocity and ends with an ascending *pizzicato* passage, an effect that is to the violin what final high notes are to a tenor.

Four transcriptions that will be welcomed by violinists have come to hand. Two of them are by Such (G. Schirmer, Inc.), one of the popular Liszt "Liebestraum," and the other a paraphrase of Handel's "Harmonious Blacksmith" variations. They are both done expertly, as one would expect from an experienced transcriber like Such. Alfred Pochon contributes two fine examples (Carl Fischer), one ancient and one of today. The first is an Andantino from Grétry's opera-comique "Le Huron," which marked the French composer's debut in Paris on Aug. 20, 1768. It is a delightful melody, rich in opportunities for tonal effects. Mr. Pochon has burnished up the accompaniment, but has taken no liberties with the composer's simple but satisfying harmonies. He has chosen something very worth while in his arranging of Blanchet's "Sérénade A Mytilène" (Composers' Music Corporation). It is a wooing melody, full of the silver of moonlight.

A NUMBER of three-part choruses for women's voices (G. Ricordi & Co.) are a timely addition to a literature that is in constant demand. Most of these are arrangements of well-known songs. Howard Barlow is responsible for nine of them and he has done very well by three Gretchaninoff songs: "The Wounded Birch," full of the flavor of Russian music, and never rising above a *mezza voce*; "Berceuse," a soothing little lullaby, and "My Native Land!" a brief, dramatic

outpouring. "The Love Immortal" and "Zuleika," by Rimsky-Korsakoff, are melodious and grateful. These have been furnished with excellent English translations by John Alan Haughton. A. Walter Kramer's "Body and Soul" is effectively done, also a ballad by Thomas Winston, "The Firelit Dark." To the words of "The Maiden in the Alder-Wood," A. Walter Kramer has harmonized and set a Swedish folk melody for the St. Cecilia Ladies' Chorus of Winnipeg, Canada. It is a fine, stirring number, not difficult, but requiring *finesse* in its singing. Leo Braun has arranged seven well-known songs by Schubert, Brahms, Paul Vidal—his "Le Fidèle Coeur"—and Handel's Largo. Victor Harris has done two Fourrain songs: "Along the Willows," and "Carnaval." For these Frederick H. Martens has made fitting English translations of the André Alexandre poems. Rimsky-Korsakoff's "Song of India" has been arranged for about everything except kazoo and tuba. Gustave Ferrari has now done it for women's voices (G. Schirmer, Inc.) a form in which it is particularly effective. Mary Green Payson's setting of Paul Lawrence Dunbar's little Negro lullaby, "Kiver Up Yo' Haid," is straightforwardly done by Henry Schoenefeld, and is put forth from the same press. Two original settings that chorus conductors will like are "Oh! Where Do Fairies Hide Their Heads?" by Carl Busch (Clayton F. Summy Co.). It is a shimmering, dainty little number, and Joseph W. Clokey's "A Snow Legend" (C. C. Birchard & Co.) has a chilly brightness about it.

For mixed chorus John Powell has written "The Landing of the Pilgrims" (G. Schirmer, Inc.). It was composed for the tercentenary of the landing of the Pilgrims at Plymouth. It is all sturdy homophony, full of the tramp of strong men, exultant with new hope. H. T. Burleigh has arranged his Negro spiritual, "Couldn't Hear Nobody Pray" (G. Ricordi & Co.), and its syncopation seems to gain in this setting. M. H. Le Baron's "Dear Little Valley of Mine," A. Walter Kramer's "Body and Soul," and Mrs. Cockburn's "The Flowers of the Forest," are three melodious additions. "Three Chanteys" (G. Schirmer, Inc.) are arrangements by Marshall Bartholomew of rollicking sea songs for four-part chorus of men's voices. "The Sea Hath Its Pearls," by Robert S. Flagler (Schroeder & Gunther), is a fine, broad setting of Longfellow's poem. It should prove a very popular number. Two further numbers for male voices are "The Bee" and "The Night Has a Thousand Eyes," by J. W. Clokey (Clayton F. Summy Co.), the former a light, bright air, the latter commonplace.

WITH the exception of Indian themes, which have at best only a limited value for our composers, there is nothing more indigenous to American music than the Negro songs and spirituals that have formed and developed on American soil. Fortunately, from the time of Dvorak this rich material has been preserved and cultivated, and today there is a considerable literature, constantly increasing, that is based on the spontaneous song of the Negro. Four fascinating examples of the spiritual have been received. They are arrangements and harmonizations by Charles Fonteyn Manney (Oliver Ditson Co.). "Goin' to Shout" is a joyful, bubbling syncopation. "Oh, When I Get to Heaven," has a fascinating staccato accompaniment supporting a brief melody that alternates with a chant-like importunity to Saint Peter to "ring them bells." The third, "Steal Away," is an impassioned melody with elements of the beautiful in its simplicity. One wishes that the usual sacred solo dished up to Sunday worshippers in our fashionable churches were half so appealing. And the same might be said of "Were You There?" Manney has supplied these songs with rich harmonizations that are never overdone or intrusive. In the spiritual manner is the song, "Goin' Home," adapted by William Arms Fisher from the Largo of the Symphony "From the New World," by Dvorak. It is not, strictly speaking, a Negro air, but Dvorak used the Negro idiom felicitously. Fisher has written appropriate words for it, but the music is too sophisticated to be typical. They are all published for both high and medium voice.

Four ballads (Boosey & Co.) have the tunefulness of their kind. "I Shall Be Waiting," by Frank S. Wilcock; Wilfrid

Sanderson's "Under the Lanterns," Howard Fisher's "Once in a Blue Moon," and "You Came at Dawning," by Vernon Eville, will have a variable degree of interest for singers who cultivate this genre. From the same publishers, "The Silent Flute," by George P. Hulten, shows the influence of Cadman's "Land of the Sky-Blue Water." The "Little Mountain Maiden," by Kennedy Russell, is also of the ballad type, though slightly better than most. A sprightly little song by Rose Anderson, "When Spring Comes Laughing," is still more attractive. Five songs in the National Institute Edition of the Works of British Blind Composers (Ryalls & Jones, Ltd., London) contain a melodious and musically setting of Christina Rossetti's trifling poem, beginning, "Come to me in the silence of the night." It is by the well-known organist, William Wolstenholme. Sinclair Logan's "Early One Morning," to old English words, has the flavor of antiquity. "Sleep, Dear Heart," by the same composer, is tuneful. Of Hubert G. Oke's "Dolcino to Margaret" and "As the Barque Floateth On," published together, the latter is much the better, drifting along on a quiet arpeggio accompaniment. Among the American ballads there is one, "Song of My Heart," by Manna Zucca (John Church Co.). It is dedicated to Paul Althouse and is a most agreeable little song, with much melodic variety. Jessie Mae Jewett's "I Need Your Love and You," and John Barnes Wells' "When Thou Art Nigh," are ordinary, but they will probably appeal to a number of drawing-room singers. All three are published for both high and low voices. From the same press comes "When the Cross I See," by Alexander MacFadyen. It has character and is handled religiously.

MUSIC, both instrumental and vocal, is constantly swelling the organist's library through transcriptions, many of which are done with great skill. The Overture to Massenet's "Phédre" and Mendelssohn's "A Midsummer Night's Dream" (G. Schirmer) are among these. The first has been excellently done by Edwin Arthur Kraft and the second by Caspar P. Koch. These will be welcomed by recital organists. Kraft has also made a faithful transcription of Massenet's "Elegie." Two Bach Preludes and Fugues, in D and E Flat (St. Anne's) are also from the Schirmer press. They are selected from the complete edition of the great master's works, published in eight volumes, and edited by Widor and Schweizer, which alone is sufficient to recommend them to those who seek authoritative editions. Two original compositions by Sumner Salter, "Souvenir" and "Aspiration" (Clayton F. Summy) are melodious and devotional.

NEW SYMPHONY ORGANIZED

Grand Rapids Now Has Two Orchestras—Visiting Artists Heard

GRAND RAPIDS, MICH., Dec. 30.—The Calvin College Choral Club gave Handel's "Messiah" for audiences which filled the First Methodist Episcopal Church on Dec. 12 and 13. The 150 singers were assisted by Mrs. Muriel Magrel Kyle of Detroit, soprano; Mrs. Loren J. Staples, contralto; Peter Smits, tenor, and Thomas Remington of Chicago, bass. Reese Veatch conducted. The concertmaster of the orchestra of forty players was Sherman Tuller. Loren J. Staples and Mrs. Helen Baker Rowe were organist and pianist, respectively. Announcement was made that the orchestra, which has furnished accompaniments for the club's choral concerts, is to be continued under the name of the Grand Rapids Symphony. Its members are mostly professional musicians, with some amateurs.

The Grand Rapids Civic Orchestra, of which Ottokar Malek is conductor, has begun its second season with a symphony concert at Holland.

Mischa Elman, violinist, gave a concert at Powers Theater Dec. 5 before a large audience. Colin O'More, tenor, assisted by Emilie Rose Knox, violin, and Carl Brunner, piano, gave the St. Cecilia Society's semi-annual Artists' Concert at the St. Cecilia Auditorium on Dec. 1.

VICTOR H. HENDERSON.

This Space Is Reserved to Advertise Singers Who Sing Our Publications.

Mr. FREDERICK GUNSTER

will sing on his entire Southern tour

BODY AND SOUL By A. Walter Kramer

THE LITTLE TREES By H. O. Osgood

G. Ricordi & Co., Inc., 14 East 43rd Street, New York, N. Y.

PADEREWSKI GETS THREAT OF DEATH

Guarded by Police in Visit
to Cleveland—Concerts
by Orchestra

By Grace Goulder Izant

CLEVELAND, Jan. 8.—Excitement was aroused over Ignace J. Paderewski's recital on Jan. 5 by the circulation of reports earlier in the day that he had been threatened with death should he make his appearance here. It was stated that a letter had been received warning him of assassination if he played in Cleveland, and though Jacob Graul, chief of police, regarded the message as that of a "crank," Mr. Paderewski was guarded by police from the time of his arrival until he left after the recital, and another detail guarded his private car. A heavy detail of police in uniform was scattered through the Public Hall as he played.

The recital proceeded without the slightest disturbance. Mr. Paderewski's program was drawn from the works of Beethoven, Chopin, Schumann, Liszt and Mendelssohn, and such was the enthusiasm that the pianist gave encores for an hour over the scheduled time, the applause ceasing only when his piano was rolled off the stage. The hall is so large that doubt was expressed about its being a suitable place for a piano recital; but these doubts were speedily dispelled. It is estimated that 8000 persons were present.

Margrit Werlé, a Cleveland 'cellist, was soloist at the concert of the Cleveland Orchestra on Dec. 31 at Masonic Hall in Max Bruch's "Kol Nidrei" and Popper's Tarantelle, Op. 33, and had an enthusiastic reception. A trio for two flutes and a harp, from "The Childhood of Christ," by Berlioz, was played by Laura Newell-Veissi, harpist, and Weyert A. Moor and Jean MacKnight, flautists. The Largo from Handel's "Xerxes," with Douglas Moore at the organ, was so popular that it had to be repeated. The program, given under the baton of Arthur Shepherd, assistant-conductor of the orchestra, also included the Overture to Wagner's "Rienzi" and the Prelude to his "Mastersingers," the Bacchanale from Saint-Saëns' "Samson and Delilah," and Sibelius' "Valse Triste."

Miss Werlé, who is still very young, has been known for years to music followers in Cleveland since playing the cello as a school girl before the Fortnightly Musical Club. After study in Germany, she appeared with success on European concert platforms, and remained abroad until a few months ago. Miss Werlé played in New York in Aeolian Hall on Nov. 9.

Mischa Levitzki, pianist, was the soloist at the pair of concerts given by the Cleveland Orchestra on Jan. 4 and 6. He chose Beethoven's Concerto No. 3 in C Minor, which is said to have been thus presented for the first time here. The cadenza in the first movement was the pianist's own. Mr. Levitzki played brilliantly and was repeatedly recalled. Nikolai Sokoloff, conductor, led his forces also in Franck's Symphony in D Minor and a Ballet Suite by Lully, arranged by Felix Mottl. The audience at the Thursday night concert was rather smaller than usual. The Thursday night programs are being broadcast by the radio station of the Union Trust Co.

The orchestra starts on its annual winter tour on Jan. 21, when it plays at Poli's Theater, Washington, D. C. The following day it plays at Yale University. The players appear at Carnegie Hall, New York, on Jan. 23. Other dates are: Reading, Pa., Jan. 24; Lancaster, Jan. 25; Shamokin, Jan. 26; Altoona, Jan. 27, and another concert. In February the orchestra will give six concerts in Canada.

Feodor Chaliapin, engaged by G. Bernardi for Jan. 7 in the Public Hall, has cancelled his date.

Another withdrawn program is that of the Chicago Civic Opera Association, scheduled to appear in February, under the management of the Cleveland Concert Company. Inability to arrange Eastern program dates is given as the reason for this cancellation.

An all-Bach program was given on Jan. 3 at the Cleveland Museum of Art

by Dr. J. Fred Wolle of Bethlehem, Pa., conductor of the Bach Choir. His program included some of the composer's most important compositions.

The Christmas music program of the museum was repeated on Dec. 31, with the resident organist, Douglas Moore, at the organ.

William B. Colson, for many years organist at Old Stone Church, was presented with a silver loving cup at a concert by the Cleveland Musical Association on Jan. 2 in Masonic Hall. Albert Riemenschneider, organist and pianist, made the presentation speech. Mr. Colson, Marguerite Sullivan, contralto; Helen T. Radomska, soprano; C. C. Vokoun, flautist, and Harry Fay, pianist, contributed the program.

PEROSI IN SAD PLIGHT

Brothers Take His Scores, Declaring Him
Insane—His Friends Deny It

Don Lorenzo Perosi, conductor of the choir of the Sistine Chapel and one of the foremost living composers of church music, is in a sad plight, according to a cable dispatch from Rome on Jan. 6 to the New York Herald. Already deprived of his civil rights by the Italian Government, the manuscripts of his compositions have now been taken from him and he has been forbidden to leave the coun-

try at the insistence of his own brothers, who assert that he is mentally deranged. Perosi, who since leaving the Vatican has been living in a humble monastery, has kept his precious manuscripts in a trunk under his bed. According to the Herald correspondent, these manuscripts have been taken without his knowledge by his brothers, who intend to sell the production rights. His friends fear that when he discovers his loss the nervous shock may prove disastrous.

His brothers say that the maestro's insanity is proved by the fact that he wants to destroy his own works. On the contrary, Mgr. Antonio Rella, assistant conductor of the Sistine Chapel Choir and a lifelong associate of Perosi, who sees him frequently, declares him to be absolutely sane. Rumors of his insanity have been spread throughout Italy persistently for the last year, ever since he began to study Protestant doctrines. The dispatch says that Perosi within a week applied to Premier Mussolini for permission to go to England to study the Anglican Church at first hand, but that Mussolini refused to grant him a passport and said that Italy would be reformed politically but not religiously.

The Herald correspondent declares that he recently had a long talk with Perosi and "found him to have a charming, tolerant, lucid personality, untouched by aberration, but with the deep earnestness that characterizes geniuses or reformers."

STOKOWSKIS SEPARATE

Attorneys Announce Formal Parting of
Conductor and Pianist

PHILADELPHIA, Jan. 8.—Leopold Stokowski and Olga Samaroff, his wife, have agreed to a formal separation, according to an announcement made by their lawyers.

No reason for this decision was given in the statement made by Thomas R. White and Owen J. Roberts, attorneys respectively for the conductor and the pianist. "Incompatibility," attributed to the "artistic temperament," is reported, however, to have been responsible.

The separation agreement provides for the creation of a deed of trust in Mme. Samaroff's interest and also for the maintenance of their daughter Sonia, born last year, who is to live half of each year with each parent. News of the separation came as a surprise to friends of the artists and to the general public, especially since they had been closely associated in their recent artistic work, Mme. Samaroff appearing as soloist with the Philadelphia Orchestra and as joint artist with her husband in a series of "Musical Afternoons" given in this city at the Academy of Music.

W. R. MURPHY.

ASHLEY PETTIS

"Romantic Poet of the Piano"

"Another marked artistic success"

At His

Aeolian Hall Recital, Dec. 11, 1922

Excerpts from Leading New York Newspapers

"Showed a sincere feeling for beauty."—New York Times.

"Supple tempi and consequent poetry . . . tone has mellow musical quality. Genuine musical promise seems to lie in his fingers."—H. T. Finck, New York Post.

"Possesses true feeling and gift of imagination. He is more of an interpreter than many of his fellow artists."—Frank H. Warren, New York Evening World.

"Derived another marked artistic success—fine audience displayed delight and approval of his brief but impressive program, a capital display of a remarkable technique. A curiously happy combination of tenderness and power and an unerring sense of rhythm. Chopin Nocturne (No. 1) and a Scherzo (Opus 31) showed the thoughtful scholarship of the artist."—John H. Raftery, New York Telegraph.

"Tone pleasing to the ear and respectful to piano. His finger technique fluent and clear and his performance generally imbued with musicianly taste and understanding. On the whole he made a very favorable impression."—W. J. Henderson, New York Herald.

"Offers piano recital of merit. Not the least

dexterous of the many dexterous pianists. Gave a rather strenuous program. Throughout, his technique was smooth and often brilliant. Better in soft passages where he was more expressive. On the whole it was a very creditable performance."—New York Tribune.

"Deserving of encouragement. Has feeling and temperament which have been so woefully lacking in the majority of young artists. His touch was soft and almost tender. Played with more sentiment than brilliancy—displayed more tone than facility of technique."—Katherine Spaeth, New York Evening Mail.

"Has the ability to draw a colorful and varied tone from the instrument. His finger technique served him well."—New York Journal.

"His technique in general seems equal to all ordinary demands. His pedaling, too, has clearness, and he has a good control of dynamic nuances."—Brooklyn Daily Eagle.

"Exact task was set for himself. Throughout this music Mr. Pettis disclosed his accustomed dexterity and a certain whimsical taste in phrasing . . . definite ideas of perspective his happiest asset."—New York Sun.

"Produces an excellent tone."—New York Telegram.

Management: ANTONIA SAWYER, Inc., Aeolian Hall, New York City

Milton J. Brown

Personal Representative

350 W. 85th St., New York

Steinway Piano

Duo-Art Records

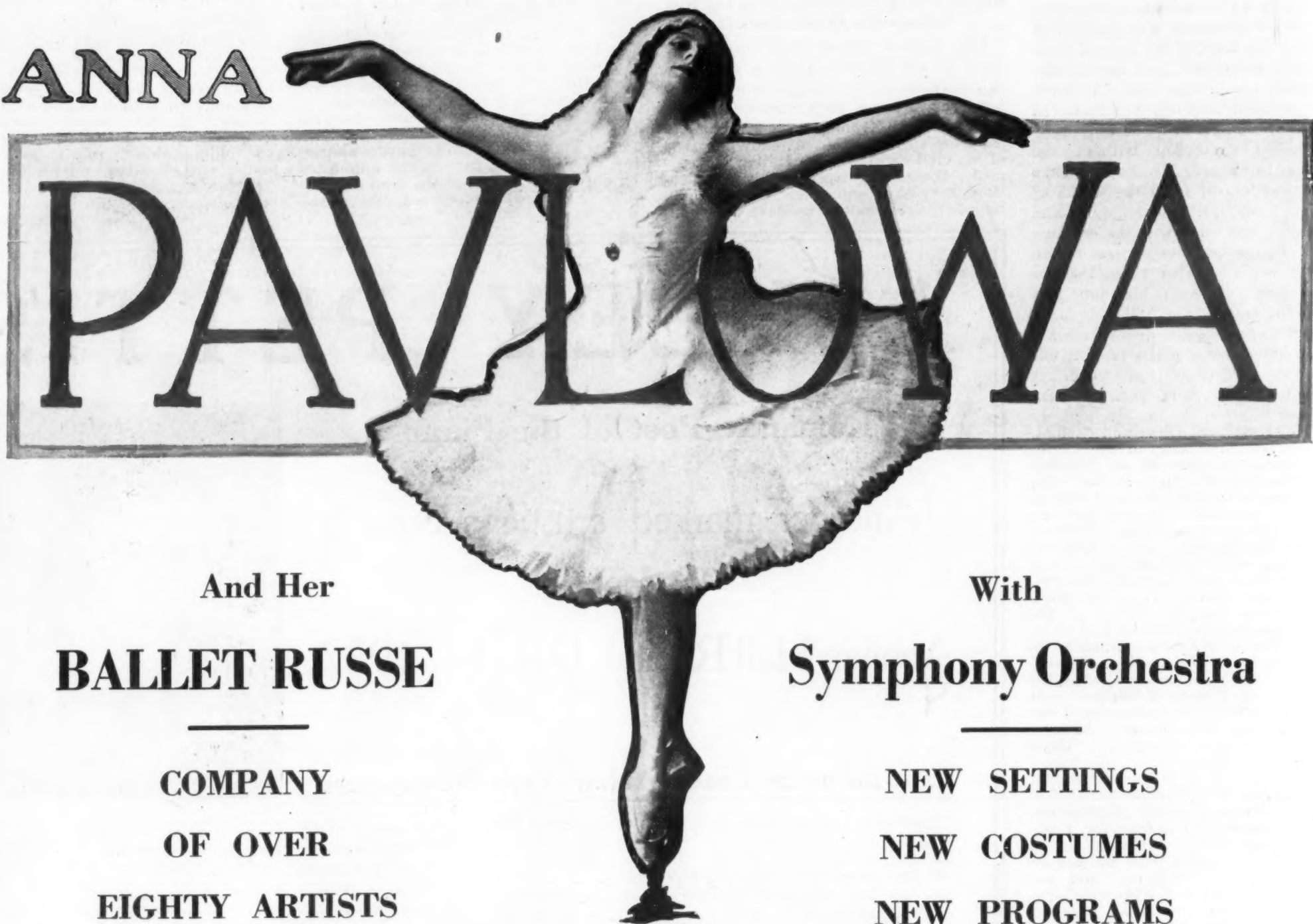


Returning After Conquest of Orient and Far East

AMERICAN TOUR—SEASON 1923-1924

S. HUOK presents

ANNA



And Her

BALLET RUSSE

COMPANY

OF OVER

EIGHTY ARTISTS

With

Symphony Orchestra

NEW SETTINGS

NEW COSTUMES

NEW PROGRAMS

ITINERARY—SEASON 1923-1924

Oct. 15 to Nov. 17—New York, New England and Eastern Canada

Nov. 19 to Dec. 15—Middle West and Central States

Dec. 17 to Feb. 2—Rocky Mountain States and California

Feb. 4 to Feb. 23—Southwest and South

Feb. 25 to April 19—Lake States and Middle Atlantic States

April 21 to May 3—New York City

APPLICATIONS FOR DATES NOW BEING ACCEPTED

MAKE YOUR RESERVATIONS EARLY

OTHER LEADING CONCERT ATTRACTIONS AVAILABLE

EXCLUSIVE MANAGEMENT S. HUOK, Aeolian Hall, New York

Hackett Is Invited to Create Tenor Rôle in New Gunsbourg Opera



Photo by Bain News Service

Charles Hackett, who sailed last week on the Majestic to fulfill European engagements

Charles Hackett, tenor, formerly of the Metropolitan, who sailed for Europe on the Majestic last Saturday, has been invited by Raoul Gunsbourg, composer and director of the Monte Carlo Opera, to create the leading tenor rôle in his new work, "Lysistrata," which will have its première at the Casino this spring. Immediately upon landing, Mr. Hackett will go to Barcelona, where he will appear in "Tosca" on Jan. 16, at the Liceo. He will remain in Barcelona until March, when his engagements take him to Monte Carlo for a month, after which he goes to the Royal Opera in Madrid for the month of April. He then returns to Monte Carlo for a month, and, about June 1, goes to Paris to sing at the Opéra and the Opéra Comique. He will later sing in some special performances at Deauville.

OHIO TEACHERS MEET

Hear Plans of Newly Organized State Music Department

COLUMBUS, OHIO, Jan. 6.—Firm in its determination to raise the level of musical education and appreciation in the State, the recently organized Ohio State Department of Music, under Supervisor Mrs. Nelle I. Sharpe, took its place for the first time at the annual meeting of the Ohio State Teachers' Association, Dec. 27 to 29, and announced plans of far reaching importance for the near future: first, in the matter of introducing the teaching of music more widely in the rural schools, and, second, in the launching of a State wide music memory contest. An orchestra composed of 100 instruments, played by boys and girls from all parts of Ohio, presented a program of standard compositions to the assembled convention. In incorporating the new department of music in the department of public instruction of Ohio, last October, Vernon Riegel, State Director of Education, is following closely the example of the states of New York and Pennsylvania.

Yolanda Mero to Be Booked by Haensel & Jones Management

Yolanda Mero, pianist, who for many years has been one of the most successful women pianists in this country, having been heard widely in recital and with orchestra, will appear in the future under the concert management of Haensel & Jones. Bookings are now being made for an extensive tour.

Ganna Walska Postpones U. S. Tour to Nurse Husband

Mme. Ganna Walska, soprano, who with her husband, Harold McCormick, was expected to arrive in America on Jan. 10 for an extended concert tour, has been forced to postpone her tour on account of the illness of her husband. Mr. McCormick, according to a dispatch from Paris in the New York Evening World, was operated on suddenly for appendicitis at midnight on Jan. 7. Mme. Walska

told United Press reporters that the attack had come upon her husband so suddenly that there was no time to take him to a hospital. She added that it had nothing to do with the operation recently performed upon him in Chicago. Mr. McCormick was reported as doing well. Jules Daiber, Mme. Walska's manager in America, states that the soprano's arrival here will be delayed about two weeks.

Frieda Hempel Booked for Tour

A full schedule of dates for the next two months has been booked for Frieda Hempel, coloratura soprano. She appeared in Youngstown, Ohio, on Jan. 3 and in Philadelphia on Jan. 2, and gave her second New York recital on Jan. 9. Other dates for the month include an appearance at the Bagby Musicale at the Waldorf-Astoria on Jan. 15; soloist with the New York Symphony in Washington and Baltimore on Jan. 16 and 17, respectively; Butler, Pa., Jan. 19; Kansas City, Kan., Jan. 23; Lincoln, Neb., Jan. 25; Pine Bluff, Ark., Jan. 29, and Fort Worth, Tex., Jan. 31. She will be heard in San Antonio, Feb. 2; Beaumont, Feb. 5; Galveston, Feb. 7; Houston, Feb. 10; Dallas, Feb. 12; and Denison on Feb. 13, and then leaving Texas will sing in Lawrence, Kan., Feb. 15; Emporia, Kan., Feb. 16; Topeka, Kan., Feb. 19; Tulsa, Okla., Feb. 21; Denver, Colo., Feb. 26, and Colorado Springs, Feb. 28.

HERTZ FORCES DRAW CAPACITY AUDIENCE

San Francisco Music Teachers
Meet—Schwab Presents
Organ to City

By Charles A. Quitzow

SAN FRANCISCO, CAL., Jan. 6.—The sixth program of the symphony series, consisting of Beethoven's Fifth Symphony, Dukas' "L'Apprenti Sorcier" and the "Tannhäuser" Overture, was played to a capacity house at the Curran Theater on Dec. 29. The popularity of these frequently heard works seemed undiminished, any predisposition to indifference on the part of the audience being quickly dispelled by readings which compelled attention. Mr. Hertz and his orchestra were again in remarkable artistic accord.

Members and friends of the San Francisco Music Teachers' Association were entertained at the home of Mrs. Lillian Birmingham, its vice-president, on Dec. 29. Remarks by Frank C. Giffen, president, and Estelle Carpenter, solos by Nathan Firestone, violinist of the Cham-

ber Music Society of San Francisco, songs by Mary Carr Moore and a humorous musical number by Mrs. Birmingham contributed to the guests' enjoyment.

The spirit of the Christmas holidays was in evidence on the same evening at the studio of Julius A. Haug, violinist of the San Francisco Symphony, whose friends and pupils gathered to hear a program.

Charles M. Schwab has presented a large organ to the city. It will be placed in the new Art Palace which is being built in Lincoln Park as a war memorial from Mr. and Mrs. Adolph B. Spreckles.

Rosenthal to Play with Orchestras on American Visit Next Fall

Plans for the appearances of Moritz Rosenthal, pianist, next autumn will include engagements with many of the leading symphonic organizations as well as a series of recitals in many parts of the country. The veteran pianist, whose first American tour in seventeen years will be under the direction of the Music League of America, has been heard in a series of recitals in London and other European cities in the last few months, where he was acclaimed at the height of his powers, despite his forty years before the public. It is expected that he will arrive in this country in October.

L. E. BEHYMER

Announces

YEATMAN GRIFFITH

"Recognized Authority on Voice Production and the Art of Singing"

SUMMER MASTER CLASSES

for
Artists Teachers Students

in
LOS ANGELES, CALIFORNIA, JUNE 25th to AUGUST 6th



Photo by Mishkin, N. Y.

Teacher of
World Famed
Artists

Teacher of
Teachers Throughout
Europe and America

"Basso Cantante and Vocal Pedagogue of International Fame"

Special Classes for Teachers—Individual Lessons—Classes for Students

Address All Communications to L. E. BEHYMER, 705 Auditorium Building, Los Angeles, Cal.

YEATMAN GRIFFITH STUDIOS, New York City,
Will Hold Summer Session from June 15th to August 6th

In Charge of Assistant Teachers:

HARRY COLIN THORPE

EUPHEMIA BLUNT

Studios: 318 West 82nd Street

New York City

Secretary: MISS E. BLUNT

Telephone 8537 Schuyler

KOCHANSKI



SEASON 1923-1924 NOW BOOKING

AVAILABLE OCTOBER TO MARCH

DIRECTION

GEORGE ENGLES

AEOLIAN HALL, NEW YORK

STEINWAY PIANO

VOCALION RED RECORDS



WEEKLY SURVEY OF EUROPE'S MUSIC



Paris Radicals Hail New Manuel Opera

PARIS, Dec. 30.—Out of the whirlwind of opera, concerts and recitals which has marked the past fortnight here, the première of a new opera by Roland Manuel stands out as an event of importance to all those interested in the work of the radicals. Friend of the Six and admirer of Stravinsky, the composer has gone consistently his own way and in "Isabelle and Pantoloon" has produced a score which demands attention. The piece was given at the Trianon-Lyrique on the same evening as Saint-Saëns' "Phryné" and in the violent and inevitable contrast, Saint-Saëns suffered on the score of vitality at least. André Caplet conducted at the request of the composer and the cast included Marcelle Evrard, Andrée Moreau, Max Marrio and Alex Jouvin. The libretto, by Max Jacob, provides another version of the classic *Pantoloon*, *Harlequin*, *Columbine* tale.

Two new singers made highly auspicious entries on the stage of the Opéra in "Lohengrin" recently. They were Georgette Caro, a young mezzo-soprano recently graduated with honors from the Conservatory, and Peyre, a baritone of great promise. Germaine Lubin was *Elsa*.

At the Opéra-Comique, the ever-popular Marthe Chénal received round after round of applause on her return recently in the part of *Margared* in "Le Roi d'Ys." After a considerable rest, her voice appears to have regained much of its old brilliance and power.

At the same house "Les Noces Corinthiennes" had its first performance this season with Yvonne Gall again in the rôle of *Daphné*. Lyse Charny was heard in her extraordinary impersonation of *Kallista*.

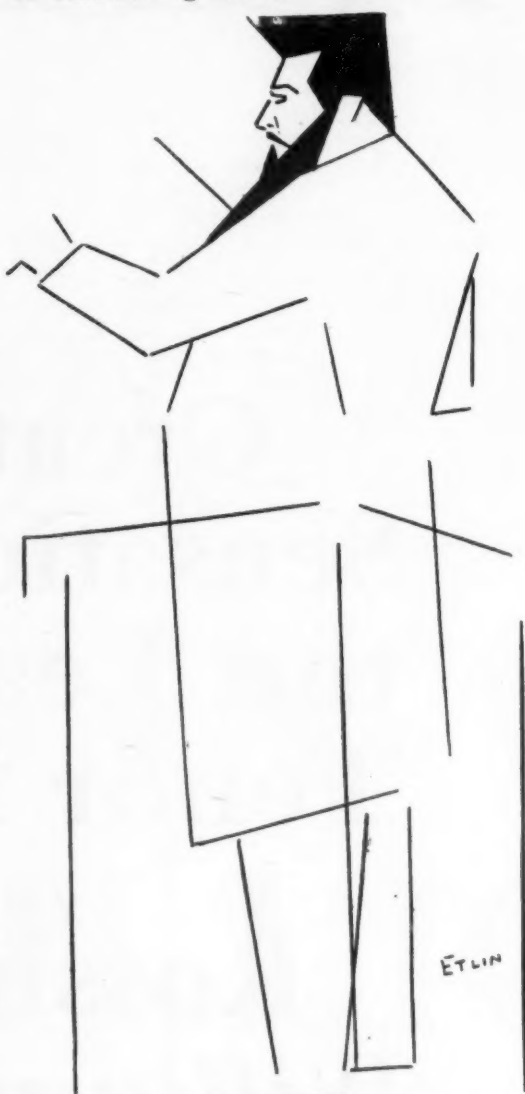
Among the recent concerts was a festival of Reynaldo Hahn's music which included examples for his compositions for chorus, string quartet, solo voice and opera. Among those who took part were Simone Plé and the Carembat Quartet, Gaston Blanquart, Mme. Ritter-Ciampi and the composer himself.

The contemporary composers have had their full share of attention lately in a series of chamber music recitals. Schmitt, Honegger and Ravel shared with Debussy and Fauré the honors of an excellent program arranged by Micheline Kahn and the Poulet Quartet. On the same occasion Doris Dettelbach, soprano, sang in ravishing fashion some modern Greek songs arranged by Rand.

Marya Freund, friend and protagonist of the young moderns throughout Europe, turned to Fauré and Schumann at a recent recital at which Jean Wiener played the accompaniments. Mme. Freund also sang the difficult soprano part of Schönberg's "Pierrot

Lunaire" in its second performance here recently.

Among the pianists, Borowsky, Blanche Selva and Riccardo Viñes gave programs of outstanding merit.



Rhené-Baton, Conductor of the Padeloup Orchestra, from a Caricature by Etlin

The orchestras have been busy with special programs dedicated to César Franck and Camille Saint-Saëns. Special programs were held honoring the centenary of the former and the first anniversary of the death of the latter. Rhené-Baton, Gabriel Pierné, and Philippe Gaubert all conducted exceptionally fine programs recently.

Artists and persons of distinction from all walks of life attended the celebration held by the City of Paris at the Châtelet in honor of Franck. The Colonne Orchestra, under the bâton of Pierné, played several of his compositions. Others who took part in the program were Sylvain Dupuis, Henri Rabaud, Charles Marie Widor, M. Demungeot, Cora Lapellettrie and several diplomatic officials.

performances of Wagner's "Walküre" and Mozart's "Die Entführung." A revival of Moussorgsky's "Boris Godounoff," with Giorgio de Lanskoy, of the Costanzi, Rome, in the title-rôle, was successfully given at the same opera house.

BARCELONA, Dec. 24.—Wanda Landowska, clavecinist, recently created a sensation here in a concert of music of the Seventeenth and Eighteenth centuries. Miss Landowska played works of Couperin, Rameau and Pergolesi. She was assisted by Maria Barrientos, soprano, formerly of the Metropolitan Opera House.

ULM, Dec. 27.—Lawrence Wolff, an American tenor, recently sang *Rudolfo* in the performance of "Bohème" at the Stadttheater here. His appearance was as guest artist and he was recalled many times. He is also to sing as guest in "Rigoletto" and "The Magic Flute."

ROME, Dec. 23.—The Budapest String Quartet gave the inauguration concert at Bach Hall, a concert room recently built to house only concerts devoted to the music of Johann Sebastian Bach.

BOLOGNA, Dec. 26.—Through the initiative of the Società Corale Orfeonica, the season of opera at the Teatro Com-

munale began last month. The repertoire consists of Wagner's "Tannhäuser," Meyerbeer's "The Huguenots," Mascagni's "Isabeau" and Rossini's "The Barber of Seville." The artists include Mmes. Mercedes Llopert, Rolli-Ran-

daccio, Roggero, Capsir and Riota, and Messrs. De Muro, John O'Sullivan, Maestri, Carlo Galeffi, Bonini, Walter and Righetti. Leopoldo Mugnone is orchestral conductor and Ferruccio Milani chorus master.

Work by Viennese Has Berlin Première

BERLIN, Dec. 30.—The first genuine première which operagoers here have witnessed in many a month was staged recently at the Staatsoper when "Fredigundis," the new opera of Franz Schmidt, was presented with an unusually good cast and some beautiful scenery and costumes by Emil Pirchau, whose reputation has been growing steadily since his investiture of last season's revival of "The Magic Flute." Schmidt, a Viennese and a 'cellist of considerable skill, is the composer of "Notre Dame," which aroused a deep interest at its première several years ago. In the new piece, which has a conventional libretto, full of love, life and passion, much of the promise of "Notre Dame" has been realized. It is not modern, although there are clear traces of the influence of the Viennese radicals. Fritz Stiedry conducted and gave the score a glowing and brilliant reading. Elisabeth Klepner, a fine tragedian and a good singer, gave a distinguished performance of the title rôle. Others in the cast were Theodore Scheidl, Otto Helger and Soot. The new piece fared better from the critics than most new operas recently.

At the Volksoper, Bertha Malkin, a soprano from Mannheim, achieved a genuine success when she sang *Rosina* in "The Barber of Seville." She is the sister of Manfred Malkin, a pianist now living in New York.

The recitals and concerts continue in an unabated flood. Carl Nielsen, head

of the Copenhagen Conservatory, conducted another program with the Philharmonic which served to introduce more of his work as a composer to audiences here. Ellen Overgaard, Danish soprano, and Peder Möller, violinist, were soloists of the occasion.

Schönberg's Five Pieces had a belated introduction to audiences here at a recent concert conducted by Gerhardt Lundquist. They failed to arouse any reaction stronger than a mild interest. Alexander Schmuller, on the same program, played Glazounoff's Violin Concerto.

Another Danish musician, Georg Höberg, conducted an entire program of Danish music which included compositions by Julius Thorneberg, Louis Glass, Hakon Børresen and Karl Nielsen. Höberg is one of the best conductors heard here recently. He has a dynamic power and a fine sense of orchestral color.

Eugene Goossens conducted the second concert of the International Society for New Music, which was given over entirely to British composers. Beginning with Elgar's well-worn "Cockaigne" Overture, it included a Spanish Fantasy by Lord Berners; a fragment by Goossens; Josef Holbrooke's "Bronwen" Overture, and Holst's "The Planets." It proved the most significant representation of British music ever given here.

Among the recitalists, outstanding impressions were made recently by Alfred Piccaver, American tenor from the Vienna Opera; Marcella Röseler, soprano, and two exceptionally fine pianists, Walter Giesecking and Egon Petri.

Recitals Hold London Audiences

LONDON, Dec. 30.—With holiday pantomimes and special Christmas programs occupying first place in the attention of the public, the number of recitals dropped considerably during the past fortnight. Out of the lot however there were several piano recitals of a decidedly superior sort. Among these was an excellent joint program given by Vladimir de Pachmann and Wilhelm Bachaus, who played a half-dozen famous compositions for two pianos. De Pachmann, for all his seventy-five years, played with all the fire and spirit of youth and it was Bachaus who gave the more serious performance. Adolphe Hallis, South African pianist, who made so fine an impression at his début in October, gained fresh laurels by his recent program at Wigmore Hall. He is a finely sensitive artist, technically equipped to overcome the most distressing obstacles. Another pianist who attracted much attention was Harold Henry, an American, who has been touring the continent for the past year. Harold Samuel, one of the best contemporary interpreters of Bach, devoted his entire recent program to the works of the composer. It was an extraordinary performance from every point of view. Guilhermina Suggia, 'cellist, was heard in a superlative program ranging from Boccherini to Sinigaglia. She is one of the finest 'cellists heard here in years. Sir George Henschel emerged from his long retirement this week to play the accompaniments for the recital given by his daughter Helen Henschel, soprano. It was a great occasion and aroused profound enthusiasm.

LONDON, Dec. 22.—The British National Opera Company has announced a prize of \$250 plus arrangements for future royalties for the best opera libretto dealing with a British subject by a British writer. The committee of judges includes Arnold Bennett, Nigel Playfair and Percy Pitt.

MUNICH, Dec. 24.—"Mareike von Nymwegen," the latest opera of Eugene D'Albert, will have its world première at the Opera here in January under the bâton of Hans Knappertsbusch.

Pizzetti Opera Given in Milan

MILAN, Dec. 30.—After four years of waiting, the Italian operatic public had its first chance to hear Pizzetti's "Deborah and Jael" when it was presented for the first time recently at the Scala under the bâton of Arturo Toscanini. The occasion attracted musicians and critics from every part of Italy and resulted in a tremendous ovation for the composer. In plot, the tale is simply that of the *Deborah* and *Jael* of the Bible. Pizzetti has treated it in dramatic fashion and the score contains virtually no outbursts of lyric melody. Although the complete lack of the lyric element may cost the opera some popularity, it contributes much in classic dignity and lofty appeal. It is a fine score and beyond a doubt will add greatly to the growing respect for the young composer. Toscanini outdid himself and shared in the ovations. The cast included Casazza and Sample in the title rôles and Tess and Gramegna. Honoring Pizzetti's presence in the city, a special concert was held at which his compositions were played by Lorenzoni, pianist; Enrico Mainardi, 'cellist, and Arrigo Serrato, violinist.

STRASBOURG, Dec. 22.—"Miette Lacmel," a lyric tragedy by Lucien Chevalier, aroused more than usual interest at its première here recently. The plot suffers from too much conventionality but the score is surely made and full of interest, though none too modern in character. Director Henri Villefranck gave the piece a good investiture and the principal rôles were sung by José Danse, Maryse Dietz and Louise Mancini.

LONDON, Dec. 26.—Dame Ethel Smyth's "Fête Galante," which she completed recently as a companion piece to her "Bo'sun's Mate," has been published. The two operas will be produced in a single evening at the Old Vic in January.

EDINBURGH, Dec. 29.—The British National Opera Company recently completed a highly successful engagement here. The Scottish audience chose Mozart as its favorite, with Verdi a close second, and Wagner a poor third.

Vienna Honors Franz Schubert

VIENNA, Dec. 30.—Honoring the 125th anniversary of Franz Schubert's birth, the Philharmonic, under the bâton of Felix Weingartner, opened its season with a program devoted to the composer's works. The Singakademie and the Symphonic under the bâton of Paul von Kleinau, also gave a fine Schubert program with Franz Schütz at the organ. The soloists were Emilie Bittner, Josef Manowarda, Maria Rajdl, Karl Aargard-Oestwig and Wilhelm Bruckner. Leo Slezak, tenor, aroused much praise in a recent recital. He is singing better than ever. His interpretations of Brahms were especially fine. Richard Strauss returned recently from a visit to Germany to conduct "The Flying Dutchman," his first appearance in the new season. Judith Bokor, Dutch 'cellist, was heard recently in a fine recital series. Alma Moodie, an Englishwoman with a large following here, was heard in a violin recital.

VIENNA, Dec. 28.—Felix Weingartner's first appearance as conductor at the Volksoper since his return from South America, at a recent performance of Nicolai's "Merry Wives of Windsor," was the occasion for a popular demonstration. Weingartner led subsequent meritorious

GIOVANNI MARTINELLI



Creates
Sensation in
the Leading
Tenor Role
of
Rossini's
William Tell

Revived at the

Metropolitan Opera House
After an Absence of 28 Years

Booking Managers:
Metropolitan Musical Bureau
Aeolian Hall, New York
Longacre 8250

Personal Representative:
Ernest Henkel,
1440 Broadway, New York
Penn. 3519

Photo © Underwood & Underwood

Victor Red Seal Records

REINER CONDUCTS POPULAR PROGRAM

Czech and Scandinavian Works in Cincinnati Con- cert—"Messiah" Sung

By Philip Werthner

CINCINNATI, Jan. 6.—The Cincinnati Symphony, under Fritz Reiner's leadership, gave a varied "popular" program in Music Hall on Dec. 31. The list of works performed was unusually substantial for this type of concert. It included the "Carnival" Overture of Dvorak; Smetana's Symphonic Poem, "Moldau"; the "Schéhérazade" Suite of Rimsky-Korsakoff; Tchaikovsky's "Marche Slave"; Järnefelt's "Praeludium" and a short piece by Sibelius. The playing of the orchestra abounded in dynamic contrasts. The hall was crowded, except for the top-most gallery, but it was slightly underheated.

Handel's "Messiah" was sung by the choir of Christ Church on Dec. 30. The soloists were Ruth Huebach, Myrtle Stradtman, Fenton Pugh and John Hersh, choirmaster. Lillian Tyler Plogsted was at the organ.

A movement to impress the value of careful attention and appreciation while

music is being played has been started by Mrs. William Greenland, president of the Hyde Park Music Club. She recently addressed the children of members of this organization on the subject.

Cincinnati Artists Play Modern Italian Chamber Music

CINCINNATI, Jan. 6.—The College of Music String Quartet, assisted by Romeo Gorno, pianist, devoted the second of its series of concerts at the Odeon recently to works of the modern Italian school of composition. The numbers heard were a string quartet by Respighi, a sonata for cello and piano by Malipiero, five numbers for string quartet by Casella, and a sonata for violin and piano by Pizzetti. The music as played by the quartet, consisting of Emil and Walter Heermann, Walter Knox and Carl Wunderle, was cordially received by a large audience.

Marion Armstrong Sings in Troy

TROY, N. Y., Jan. 6.—Marion Armstrong, Scotch-Canadian soprano, appeared as soloist with the Oriental Temple Band, William Noller, conductor, recently. Miss Armstrong presented an interesting program and she was cordially received, particularly in her group of Scottish songs, by an audience which numbered almost 3000. M. N. Koninsky was an able accompanist.

REVISE MUSIC CREDITS IN WASHINGTON STATE

Rigid Examination for Pupils Seeking Certificates—Symphony Club Re- hearsing for Concerts

WALLA WALLA, WASH., Jan. 6.—Malen Burnett of the Burnett School of Music returned this week from Olympia, Wash., where she met the state piano committee to revise the piano course for high school students who desire credits. The committee also decided upon the examination to be given to applicants for certificates in piano who have received temporary certificates. Applicants will be required to play a Prelude and Fugue from the Well-Tempered Clavichord, a Beethoven Sonata and a modern composition. The Sonata must be analyzed harmonically as well as from the standpoint of form. Under the present law in a school where the requirement for graduation is thirty-two credits, four can be earned through study with an accredited teacher of music.

The State Board of Education decided to put into the curriculum a four-years' music course which will enable the student to offer music as a major subject. This will cost the individual high school nothing, as the work can be done under teachers not employed by the high school, but who hold certificates from the state in piano, voice or violin.

Gottfried Herbst of Spokane is conducting the rehearsals for the fifteenth concert to be given by the Walla Walla Symphony Club. The first concert will be on Jan. 22 and the second some time in March. The Club is arranging to give illustrated talks to the students of the upper grades as well as high school students and will give a prize for the best poster for the January concert made by students of the art department. The executive committee of the Club includes Mrs. George Whitehouse, president, and Mrs. L. F. Anderson, Mrs. Bertram Warren and O. M. Beatty. Conrad Dietrich has charge of the instruments and Rich Whitman of the library.

ROSE LEIBBRAND.

Organ Factory Presented to Service Men

METHUEN, MASS., Jan. 6.—The organ factory owned by the late Edward F. Searles of this city has been presented by Arthur T. Walker of New York, residuary legatee by Mr. Searles' will to the local post of the American Legion. A plot of land along the Spicket River is included in the gift, which is valued at \$25,000. It is planned to move the former factory, in the tower of which there is a set of chimneys, to this river site, and transform it into a home for ex-service men.

READING, PA.

Jan. 6.—Julia Claussen, mezzo-soprano of the Metropolitan Opera, was heard in recital before a sold-out house at the Strand Theater on Jan. 4. She gave an excellent delineation of the famous "Suicidio" scena from Ponchielli's "Gioconda." A group of songs by Brahms and Strauss served to disclose the gifted singer's interpretative powers. Encores included the popular "Mon Coeur s'Ouvre" from Saint-Saëns' "Samson et Dalila." Kathryn Kerin of New York, pianist, proved a most skilled accompanist. Alberto Salvi, a favorite here, once more demonstrated virtuosity in harp solos. The concert was the third in the Haage series. WALTER HEATON.

Norden Leads Reading Choral Society in Season's First Program

READING, PA., Jan. 6.—The Reading Choral Society, under the leadership of N. Lindsay Norden, assisted by a large group of musicians from the Philadelphia Orchestra, gave the first concert of its twenty-third season recently. Mr. Norden achieved a personal triumph through the fine effects gained by the chorus in Parker's "The Shepherd's Vision" and in the "Christmas Oratorio" of Saint-Saëns. The soloists were Ruth Gibb, soprano; Ruth Montague, mezzo-soprano; Maybelle B. Marston, contralto; Charles W. Stahl, tenor, and Ammon Berkheiser, bass.

Mrs. Lovette Gives Recital Before Arts Club in Washington

WASHINGTON, Jan. 6.—Eva Whitford Lovette, mezzo-soprano, assisted by Zelma Brown, pianist, and T. S. Lovette, accompanist, gave an artistic recital at the Arts Club recently. The singer showed dramatic ability as well as a fine vocal equipment in her delivery of songs by Caldara, Brahms, Chaminade, Hageman, William Stickles and Mr. Lovette. Her reading of English translations enhanced the interest in the program. Miss Brown, who is a pupil of Mr. Lovette, was cordially received for her playing of numbers by Haydn, Liszt and Godard.

Schenectady Hears Opera by Moniuszko

SCHENECTADY, N. Y., Jan. 6.—In connection with the fiftieth anniversary of the death of the Polish composer, Stanislaw Moniuszko, his opera, "Verbum Nobile," was performed by a cast of local singers, under the leadership of Stanislaus Kosinski at the Van Curler Opera House recently. The audience completely filled the house. A brief address on the life and works of the composer was given by Adam Marciniak, a member of the choir of St. Mary's Church, under the auspices of which the opera was given. Piotr Wizla of Philadelphia, baritone, sang an aria from another work by Moniuszko, "The Terrible Castle." The artists taking part in the performance of "Verbum Nobile," which proved a work of melodic appeal, were the following: J. Kopczynski, Mme. Skumurska, B. Kazyaka, W. Czechowicz and Mr. Wizla. Members of the choir of the church composed the chorus, and W. Bartkowski was the stage director.

NEVIN and MILLIGAN in "Three Centuries of American Song"

"I wish that every Woman's Club in America might hear this program, for it presents the truest and best of American music."

Anne Faulkner Oberndorfer
Music Chairman
General Federation Women's Clubs

A FEW RECENT SUCCESSES

Mr. Milligan has a keen sense of humor and his lecture was heartily applauded. Miss Nevin's voice is of wide range, most agreeable in its middle and lower registers and she sings with the finish and charm of the mature artist.—*Detroit Free Press*, Nov. 29, 1922.

She was charming to watch and delightful to hear.—*Detroit News*, Nov. 29, 1922.

Miss Nevin was dressed in elaborate and beautiful costumes to characterize the style of each period and proved that she could captivate the interest of her audience by her sweet soprano voice.—*Waynesboro (Pa.) Press*, Dec. 2, 1922.

Mr. Milligan is a ready speaker and was both illuminating and amusing. Miss Nevin made an attractive appearance in the various picturesque costumes and her interpretations were given with fine art.—*Washington (D. C.) Star*, Dec. 13, 1922.

Miss Nevin's voice is clear and ringing and she interpreted well. Mr. Milligan explained songs in a most happy vein.—*Washington (D. C.) News*, Dec. 13, 1922.

New York Recital in Town Hall, Thursday Evening, February 15, 1923

AVAILABLE ALL SEASON

Exclusive Management

DANIEL MAYER

Aeolian Hall

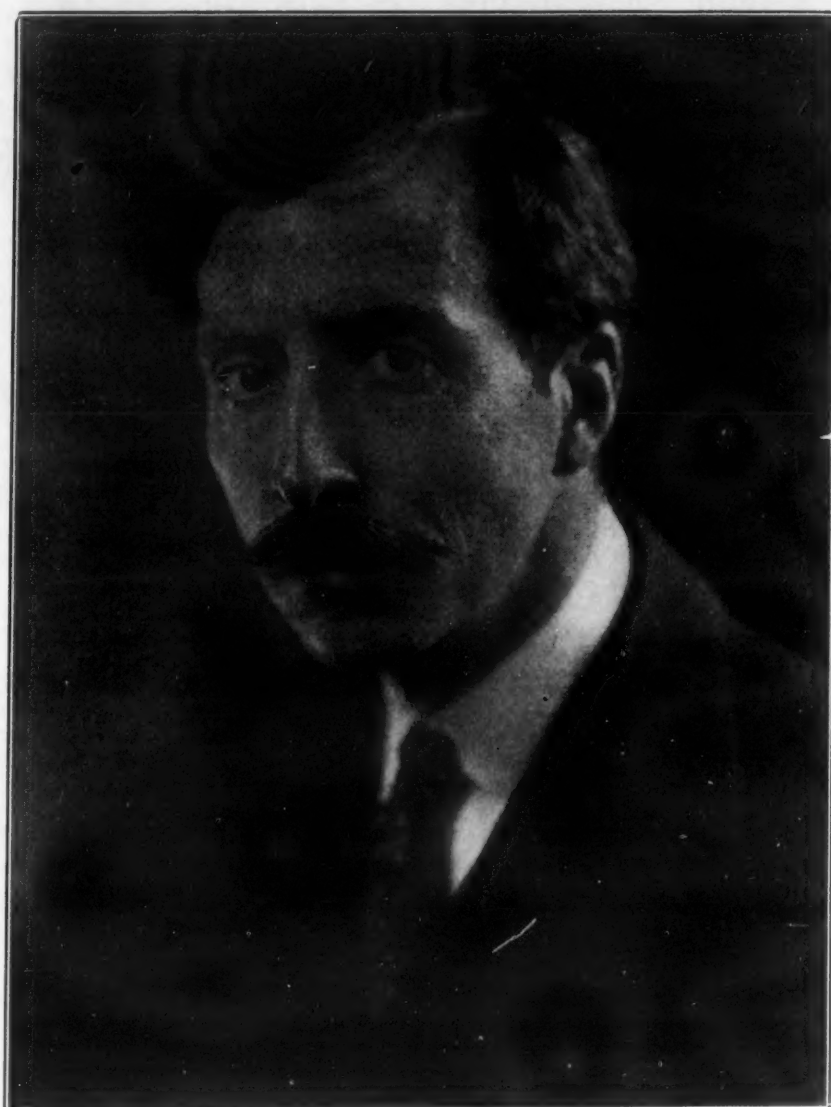
NEW YORK

ERNEST SCHELLING

"America's own master pianist"

will give

three afternoons of piano concertos
with the support of the New York Symphony
under RENE POLLAIN



in Town Hall, on Jan. 23, Jan. 30 and Feb. 6, at 4 p. m.

The following concertos will be played:

Beethoven E Flat	Liszt A Major
Mozart A Major	Liszt E Flat
Chopin F Minor	Paderewski Polish Fantasy
Chopin E Minor	Paderewski A Minor
Schumann A Minor	Franck Variations Symphoniques

Recent Press Reviews

WITH NEW YORK SYMPHONY, Dec. 3, 1922 (Paderewski's Polish Fantasy)

Mr. Schelling's playing was of the most brilliant kind . . . a superb exposition of technical accomplishment directed solely toward the interpretation of the music, and not at all to the exploitation of the player.—New York Times.

Mr. Schelling played the concerto by the famous Paderewski with fine sympathetic understanding and great brilliancy.—New York Herald.

The concerto needs skilled handling as well as brilliancy and it got them. Mr. Schelling should stay with us and play more frequently.—New York Mail.

WITH PHILADELPHIA ORCHESTRA in Washington, Dec. 5, 1922 (Beethoven's E Flat)

Schelling is a master of technique. His chromatics are executed with brilliance and precision.—Washington Times.

WITH BOSTON SYMPHONY, Dec. 11, 1922 (Liszt's E Flat)

The concerto with Mr. Schelling went along at an amazing clip, and in all was brilliantly played by both orchestra and soloist.—Boston Post.

The audience showed unusual enthusiasm for the brilliant playing of Ernest Schelling in Liszt's E Flat Major Piano concerto. In the finale he gave an exhibition of virtuosity that was genuinely extraordinary.—Boston Globe.

SEASON 1923-1924 NOW BEING BOOKED

Exclusive Management

DANIEL MAYER

Aeolian Hall

New York

Steinway Piano

Duo-Art Records

ELENA GERHARDT

again proves her unique position in her chosen field
of the art of song

She is a genius at going to the heart of
a song and then reproducing it.

Chicago Tribune

She commands an art of interpreta-
tion so superlative that she is the song
itself.

Indianapolis Star



She brings the spirit of the composer
into the concert hall; she makes a
song live.

Indianapolis News

Gerhardt is supreme in her profes-
sion—a mistress of the mechanical
as well as the interpretive qualities of
Lieder singing.

Chicago American

TWO RECENT TRIBUTES

Henry T. Finck
in the *N. Y. Eve. Post*, Dec. 11, 1922.

Miss Gerhardt gave a large audience a great deal of pleasure by thus singing the "Winterreise." The programme announced "Each group to be sung without interruption," but the audience could not refrain from applause, and at the climaxes and at the end of the three groups this applause reached great peaks of enthusiasm. There were moments of artistic awe and exaltation—*Weihe*, the Germans call it—when one felt as at the "Parsifal" performances in the days when that sublime drama was still pictured, played and acted as Wagner wanted it done.

Pittsburgh Gazette-Times,
Dec. 16, 1922.

It is impossible when the effect of it is still so fresh on the mind to speak of her performance in measured words. In any case, it is scarcely an art which could be described. Above the fullness of its meaning and the extraordinary distinctness of each song, it is the amazing and indescribable simplicity of her work which leaves one dumbfounded. Artifice, and even art, seem to be transcended in the process. All that she does is true and right to a degree almost unimaginable.

Second New York Recital of season in Carnegie Hall—January 16, 1923.

Pacific Coast Tour in Fall of 1923 Already Booked

Available in America, September to March, 1923-1924

Exclusive Management

DANIEL MAYER

Aeolian Hall

NEW YORK

Steinway Piano

"HE SHOULD BE HEARD BY EVERY MUSIC LOVER"—*San Francisco Journal*

DADMUN

wins

PACIFIC COAST

*San Francisco
Los Angeles
Sacramento
Portland, Oregon
Salem, Oregon
El Paso, Texas
and other cities*

San Francisco Journal

Nov. 7, 1922, Anna Cora Winchell

The only regrettable feature of Royal Dadmun's appearance in San Francisco is his limitation to the one program this season. He should be heard by every music lover, no matter in which type preference lies, for Dadmun is a master of the classic, the modern lyrics and dramatic forms, folk songs and spirituals. He has clear enunciation, a beautiful intonation, great power and reserve force; gives fitting color to each selection and offers a baritone quality of sweetness and depth. In addition to which Dadmun's voice runs into basso and enters the tenor range, all with a most satisfying smoothness. In the long list of baritone favorites which have secured our approbation none will be more pleasingly remembered. The sweetness of his tones were never at the expense of wholesomeness and virility. His many negro songs, splendidly given in text and contrast, left a memorable impress.

San Francisco Chronicle

Ray C. B. Brown, Nov. 7, 1922

Royal Dadmun, baritone, is an artist of sterling dramatic characteristics. In his interpretations he disclosed an excellent command of dramatic eloquence and a sympathetic quality of delivery. His treatment of the songs was eminently satisfactory in taste and convincing expression. (Concerning his rendition of the "Song of the Flea.") A more admirable reading of Mussorgski's ironical song it has not been my pleasure to hear. The crispness of phrasing, the hard and sarcastic quality of the laughter and the suggested undercurrent of mockery were perfectly handled.

Los Angeles Record

Nov. 9, 1922

... From the yearning of "Il pleut des petales de fleurs" he carried his audience to the riotous merriment of Moussorgsky's "Song of the Flea." With swift change of mood O'Hara's "Give a man a horse he can ride," and Masefield's "Port of Many Ships" were sung as a man sings to men, as their writers dreamed.

Los Angeles Evening Herald

Nov. 9, 1922

... His enunciation has become an art, and his management of breath at the word likewise.

El Paso Times

Oct. 27, 1922

Mr. Dadmun has a voice of great richness and range, which he handles perfectly. In addition he is an artist of impersonation and expression, and in the program presented his remarkable characterizations displayed his great versatility both vocally and dramatically. Each characterization was as perfect as a portrait painted by a master. The biggest number was Mussorgsky's "Song of the Flea." A tremendous thing wonderfully done.

Portland, Oregon Daily Journal

Nov. 16, 1922

The audience took to him at once and enjoyed every moment of his singing. His voice is big and musical and his presentation is the simplest and purest of art. His fortissimos were thrilling.

Los Angeles Daily Times

Edwin Schallert, Nov. 9, 1922

... He revealed in ease and freedom which were astonishing. The other numbers culminating with the "Song of the Flea," by Moussorgsky, left little to be desired in the fineness and intelligence of the singer's interpretation.

Portland Oregonian

Nov. 16, 1922

He enjoys everything he sings and—so does everybody else.

University of Oregon

Nov. 16, 1922

We are wondering, after having heard Royal Dadmun, eminent American baritone, who is really America's most noted baritone, for his recital was a display of some of the smoothest singing that the writer has ever been privileged to listen to. Mr. Dadmun's voice meets all the numerous demands that are made on an artist who undertakes serious song recitals. It is smooth, delightful of quality, splendidly managed, and can be spun to a very fine pianissimo without losing any of its exquisite quality. He is a past master of shading, and knows how to most successfully portray moods. Splendid breath control and excellent enunciation are also two of his assets, and while he sang in magnificent fashion the aria "Eri tu," Verdi, yet he is most eminently equipped for the fine giving of recital programs. One cannot imagine any singing more beautiful in legato, phrasing and delightful interpretation than "Where'er You Walk."

Sacramento Bee

Nov. 3, 1922

Royal Dadmun, the American baritone (say it with pride), opened the winter's season of concerts last evening. He sang at the Clunie Theater and when he was done, there could have been nothing more thoroughly and completely satisfying than to have heard it all over again. Or to have heard most anything he might have been willing to give, and much more. Reluctantly the audience let him go, and reluctantly left the theater. The pure joyousness and healthy passion of living are in the voice and there is, too, a finer, gentler strain that would turn to melting a heart of ice. He sings a good joke, and he sings of a tear, and he laughs in a song, with a liquid lilt as natural as it is irresistible. Details of technic and phrasing have been both intelligently and thoughtfully mastered, and give an ease of production that permits the focusing of the entire attention upon the text. He is one who may be entrusted to bring the best there is in art to the untaught and the critic alike, and know that it will be both understood and enjoyed. Than which there is no greater compliment for an artist.

Management: MUSIC LEAGUE OF AMERICA
Fisk Building 57th Street and Broadway New York

The Cleveland Orchestra

Nikolai Sokoloff, Conductor

will appear in

NEW YORK CITY

At Carnegie Hall

Tuesday Evening,
January 23rd



Nikolai Sokoloff

Symphony No. 2 E Minor, Op. 27.....Rachmaninoff
Largo-Allegro moderato
Allegro molto
Adagio
Allegro vivace

INTERMISSION

Dramatic Poem, "La Mort de Tintagiles," Op. 6.....Loeffler

Solo Viole d'Amour, Samuel Lifschey

Symphonic Poem, "Don Juan," Opus 20.....Strauss

The STEINWAY is the official piano of the Cleveland Orchestra

ADELLA PRENTISS HUGHES, Manager
210 Caxton Building, - Cleveland

CONCERTS SNOWED UNDER IN MAINE

Portland Traffic Disruption Affects Audiences for Visiting Artists

By Fred Lincoln Hill

PORTLAND, ME., Jan. 6—The storm of Dec. 28 held up traffic to such an extent that the attendance at the recital of Eva Gauthier, mezzo-soprano, and Edwin Lemare, municipal organist, was seriously affected, and that of Paderewski, on the following evening, to a lesser extent. Only 100 persons were able to be present at the Gauthier-Lemare concert at the City Hall, as the storm raging at the time was one of the worst of the year. Those who had braved the weather were invited to take seats in the front of the hall, and the program proceeded.

Mme. Gauthier sang with great charm operatic arias, Christmas carols, and Eastern folk-songs in costume, and had to give many encores. Mr. Lemare's organ solos included Bach and Wagner numbers, and three new Lemare transcriptions of popular songs.

While in Portland, Mme. Gauthier accepted a song in manuscript from a local musician and teacher, Lois Mills, and said that she would include it in her programs during the season. The song is entitled "With You."

For Paderewski's recital on the following evening, the house was sold out, but many of the ticket-holders were unable to be present, as traffic was still very difficult, and all of the out-of-town patrons were unable to come in. Special train service and interurban electric service had been arranged, but the drifts blocked all efforts of the snow plows. The attendance of local music lovers was large, however, and the pianist was greeted enthusiastically, and brought back again and again for encores. His program was practically a repetition of that of his first New York recital. The Portland Rossini Club presented him with a large laurel wreath.

The Christmas carolling was under the direction of Rupert Neely, director of the Maine Conservatory, and more than 1000 school children took part in this now established custom. All sections of the city were covered by groups of children under the leadership of older singers. Over \$700 was collected by the different groups, and this was turned over to the Baby Hygiene and Child Welfare Association.

Two new solos by George W. Chadwick of Boston, "In Tadousac Church" and a Fantaisie, were played from manuscript in a recital given by Homer Humphrey, instructor in organ at the New England Conservatory, at the First Parish Church on Dec. 26, under the auspices of the local branch of the American Guild of Organists. The program also included Bach's Toccata in F, a Finale in B Flat by César Franck, a Scherzo by Marcel Dupré, and other numbers. Mr. Humphrey, in addition to his duties at the Conservatory, fills the post of organist and choirmaster at First Congregational Church at Fall River, Mass.

Lucille Potter, soprano, assisted by Arthur Levee, pianist, and Gertrude Potter, reader, gave an interesting musicale at the Congress Square Hotel for the benefit of the Jewish Community Center. Miss Potter, who has a voice of good quality, and sings with ease, was heard in numbers by Grieg, Ware, Bohm, Luckstone and Strickland.

The MacDowell Club gave a program of Grieg music at the Montpelier Studio, where vocal and instrumental numbers were contributed by Mrs. Akers, Miss Foss, Mrs. Rich, Mrs. Morong, Miss Batchelder and Miss Montpelier.

In a program by the Rossini Club much interest was attached to the performance of Bernadette and Jeanette Giguire, members of the graduating class of the New England Conservatory, who contributed a clarinet and piano duet. Songs were given by Mrs. Brinkler, Marcia Merrill, Miss Wasson and Miss Berry; a piano solo was played by Miss McDuffie; the First Parish Choir sang a group of Christmas carols, and an orchestra composed of two pianos, five violins, three cellos, one horn and a harp gave two numbers.

BUSH CONSERVATORY

CHICAGO

KENNETH M. BRADLEY,
President

EDGAR A. NELSON
Vice-President

E. H. SCHWENKER
Secretary

OTAKAR SEVCIK

World-Renowned Violinist and Teacher of Kubelik, Morini and Kocian Available

MARCH 1st to SEPTEMBER 1st

On account of the death of Franz Ondricek, Professor Sevcik was requested by the government of Czecho-Slovakia to remain in Prague as head of the Violin Master School, thus delaying his arrival previously announced. *Andrea Proudfoot*, Sevcik's first assistant, is now teaching at Bush Conservatory.

RICHARD CZERWONKY

foremost violinist, composer and conductor, is dean of the Violin Department. *Ebba Sundstrom* is his first assistant.

BRUNO STEINDEL

distinguished cellist, has been engaged to teach at Bush Conservatory. *Walter Brauer* is his assistant teacher.

FREE SCHOLARSHIP

Professor Sevcik and Mr. Czerwonky will award one free scholarship of private lessons to the most talented students, selected by examination. Send for application blank.

SUMMER TERM

Ten Weeks, May 28 to August 4
Six Weeks, June 25 to August 4

FINE STUDENT DORMITORIES

For full information concerning all courses of study, address

M. A. JONES, Registrar, 839 North Dearborn Street, Chicago, Ill.

Students May Enter at Any Time

Season 1923-1924 Now Being Booked

RUTH ST. DENIS

WITH

TED SHAWN

AND

THE DENISHAWN DANCERS

with an Instrumental Quartet Directed by Louis Horst

The most successful and most sought-for attraction of many seasons, as proven by the following reports from local managers:

"The Ruth St. Denis show is great. I want a block of dates for them next season."—W. A. FRITSCHY (Kansas City, Mo.).

"The show is sumptuously beautiful. We managers are indebted to you for putting it over. Is there a chance of getting them back in the spring? If not this season I shall want them next season."—ELIZABETH CUENY (St. Louis, Mo.).

"It was an exquisite show from beginning to end. I would like the Denishawn Dancers again, of course, if we can arrange it."—MAI DAVIS SMITH (Buffalo, N. Y.).

"If you wish the dancers to come again on March 12th, I shall be glad to take them."—MARGARET RICE (Milwaukee, Wis.).

"The performance was a great success and I should like to consider a return engagement for the spring, as I wired you. I am happy to say that the St. Denis ballet is the only organization of the kind which I have ever brought to Cleveland that has been properly managed. Many thanks to you."—MRS. FRANKLYN B. SANDERS (Cleveland, O.).

"The Ruth St. Denis performance in Ripon, Nov. 10th, was a huge success in every particular. The house was completely sold out five days ahead."—SAMUEL N. PICKARD (Ripon, Wis.).

"It was about the most satisfying opening attraction I have had for the Furlong Series for many a season."—JAMES E. FURLONG (Rochester, N. Y.).

"I am writing to tell you of the wonderful success of Ruth St. Denis and Ted Shawn with the Denishawn Dancers in their splendid performance in Ann Arbor on October 26th. Over 3500 in the audience, and there never was an audience so appreciative or so enthusiastic about a performance before."—JAMES C. STEVENS (Ann Arbor, Mich.).

Approximate Arrangement of Tour:

October—Pennsylvania and New York
November—Ohio and Michigan
December—Wisconsin and Minnesota
January—Kansas, Oklahoma, Etc.
February—Texas, Louisiana, Florida
March—Georgia and the Carolinas

Note:

Early Applications for Dates
Advisable

DANIEL MAYER

Exclusive Management
Aeolian Hall
Knabe Piano

NEW YORK

NEW ORLEANS HEARS MOUNTAINEER SONGS

J. M. McBryde of Tulane Talks to Teachers' Association— Local Artists Heard

By Helen Pitkin Schertz

NEW ORLEANS, Jan. 6.—J. M. McBryde of the faculty of Tulane University, who has made a study of the characteristic songs of the Kentucky and Tennessee mountain districts, gave a talk on this music recently at the third monthly meeting of the New Orleans Music Teachers' Association at the Hotel Grunewald. Mrs. A. B. Dinwiddie, wife of the president of the University, illustrated the lecture with vocal numbers. Piano solos were played by Mme. Eda Flotte-Ricau.

An hour of chamber music was given at the Quartier Club, which is the center of things artistic in New Orleans' French quarter, by René Salomon, violinist; Perez Sandi, 'cellist, and Mme. Eugenie Wehrmann-Shaffner, pianist. The Intermezzo from Massenet's "Eve," Saint-Saëns' Trio Op. 18, and numbers by Granados and Debussy were admirably played. Mme. Shaffner presented three Chopin numbers in brilliant style, and Mary Bays, soprano, was vocal soloist in place of Isabel Cline of Chicago who is spending the winter in New Orleans, but who was unable to appear.

The centenary of the birth of César Franck was celebrated last month in the Newcomb Art Auditorium by the school

of music. The program was given entirely by members of the faculty with the exception of Elizabeth Wakefield, pianist. Others taking part were: Mme. Eda Flotte-Ricau and Dr. Giuseppe Ferrata, pianists, and Leon Ryder Maxwell, baritone and head of the Newcomb School of Music, accompanied by Mrs. Virginia Westbrook. The sixth recital in the series was given by Elizabeth Blue.

Geneviève Pitot, pianist, who has returned to the city after three years at the Paris Conservatoire was recently heard in recital.

Under the leadership of Ernest E. Schuyten, director of the New Orleans Conservatory, Saint-Saëns' "The Deluge" was presented at the Athenaeum. On the same program, a work similar in character by Mr. Schuyten, entitled "Peace" was received with much enthusiasm. The chorus showed excellent training and the soloists, Mary Bays, soprano; Marietta Alphonso, contralto; Roy Snyder, tenor, and Fred Staele, bass, were all excellent in every respect.

Jean Davidson, a pupil of the choir school, started a year ago by Cathbert Buckner, has left for New York to fulfil a two-years' contract in musical comedy.

Leonard Liebling, composer, critic and editor, has been spending some time in New Orleans gathering material for a light opera dealing with the city's history and tradition. Homer Samuels is collaborating with Mr. Liebling.

Isabel Cline was the guest of honor at a reception given by Mr. and Mrs. Oliver Hinsdell at the Arts and Crafts Patio. Miss Cline and her accompanist, Mrs. Mabel Hobbs Roehl presented a program of interest.

STUDENTS STAGE "ERMINIE"

University of Kentucky Gives Annual Operatic Performances

LEXINGTON, KY., Jan. 6.—The annual University of Kentucky opera was given at the Ada Meade Theater on Dec. 14 and 15, with a special matinee for the public school children. The chosen opera, "Erminie," was a great success and very appreciative audiences witnessed all performances. The conductor was C. A. Lampert, head of the Music Department. The University Orchestra provided able accompaniments. Appropriate scenery was made by the Art Department and the costumes were furnished by the Department of Home Economics. The cast included only University students. The principals were Josephine Frazar, Eunice Denton, Leslie Worthington, Edna Gordon, Jeanette Lampert, Miriam Seegar, Earl Baughman, H. M. Heavrin, John Walsh, Henry Taylor, John Burkes and John Albright. Special mention should be made of Jack Dahringer's acting. Student directors were John Burkes and Martha McClure.

The December meeting of the MacDowell Club was held in the clubrooms on Dec. 19. The subject was "Folk-songs and Christmas Carols." Mrs. Farquhar was the leader. The Girls' Glee Club of the Senior High School, conducted by Mildred Lewis, sang three Christmas carols. A paper on the "History and Interpretation of the Carol" was read by Miss Lewis. Piano numbers

were played by Frieda Yarrington; two folk-dances by University students were directed by Sarah Blanding and two Bach chorales were sung by a quartet composed of Mrs. Delcamp, soprano; Mrs. Fletcher Mann, contralto; Ben Williams, tenor, and W. K. Naive, bass.

The choir of Christ Church Cathedral, assisted by the Second Presbyterian Church Choir, presented the "Messiah" on Dec. 17. The conductor was C. A. Lampert; organist, Edith Love; soloists, Ellen Blanding and Mrs. Stanley Hicks, sopranos; Mrs. Fletcher Mann, contralto, and E. A. Upham, tenor.

"Bethlehem," a Christmas cantata by Paul Bliss, was sung by the chorus of Sayre College at the Maxwell Street Presbyterian Church on Dec. 17. Lena B. Campbell conducted, Virginia Tyler played the organ and H. S. Wolfe the violin.

The Department of Music of the Woman's Club, Mrs. Henry T. Duncan, chairman, held its regular meeting Dec. 16. The program was given by Edith Elliot, soprano of Sulphur, Ky., assisted by Mrs. Louis Alexander, violinist, and a quartet composed of Mrs. Drummond, soprano; Mrs. Duncan, contralto; E. A. Upham, tenor, and Sudduth Goff, bass.

Anna Chandler Goff, local manager, attended the National Concert Managers' Association meeting, held in Washington Dec. 17, 18 and 19.

MARY CAMPBELL SCOTT.

Hodgson Summer Student Plays in Charleston

CHARLESTON, S. C., Jan. 6.—Anna Margaret Behrmann, a talented young local pianist who was a member of the

master-class held here last summer by Leslie Hodgson of New York, was one of the soloists at the last "concert intime" of the Charleston Musical Society, when her playing of numbers by MacDowell, Liszt and Cyril Scott won the favor of a large audience. Miss Behrmann's Charleston teacher is Arthur C. Speisegger, who is also a Hodgson pupil.

A. C.

CHARLOTTESVILLE, VA.

Jan. 6.—A program of chamber music was given at the University recently, by Arthur Fickensher, pianist; Alfred Swan, violinist, and Richard Lorleberg, 'cellist. The Charlottesville Choral Club, an organization of Negro singers, was heard in a program of plantation melodies at the Jefferson Theater on Dec. 17. Two performances of Nevin's "The Adoration" were given, on the evening of Dec. 17, by the choirs of the First Presbyterian Church, Kirk O. Payne, director and organist, and the Methodist Church, under Mrs. Royal T.

Webster, soprano. The soloists in the former program were: Mrs. Robert Van Der Voort and Mrs. Fred Watson, sopranos; Mrs. Clem Fishburne, contralto; Lytleton Waddell, tenor, and W. A. Welday and Mr. Cheek, baritones. At the Methodist Church the soloists were: Mrs. Robert Allegree, soprano; Charlotte Crawley, contralto; D. B. Murphy, tenor; John A. Morrow, bass. Mrs. T. M. Hill was the organist.

WINTER PARK, FLA.

Jan. 6.—Hinshaw's Male Quartet, comprising James Wolf, Joseph Wetzel, James Sheddon Weir and Pierre Harrower, opened a series of three concerts sponsored by the faculty of the Rollins Conservatory recently. The series is being given at the Woman's Club of Winter Park, and the spacious ballroom of the Clubhouse was filled for this concert. Besides an interesting program of musical numbers the quartet presented Sir Arthur Sullivan's one-act operetta "Cox and Box."

RUTH OGREN.

NEW YORK COLLEGE OF MUSIC and AMERICAN CONSERVATORY of MUSIC

Announce the Engagement of

HANS LETZ

As Head of the Violin Department

Mr. Letz, as leader of the Letz Quartet, as Concertmaster of the Chicago Symphony, and as member of leading musical organizations, has won an enviable place as a concert artist, and equal prominence as a teacher.

He has assumed his duties at the New York College of Music and the American Conservatory of Music, and is now holding auditions for special classes.

New York College
of Music

114-116 East 85th Street
Lenox 8619

American Conservatory of
Music

163 West 72d Street
Columbus 1350

AUGUST FRAEMCKE and CARL HEIN, Directors

Whatever Your Singing Method, You Need Health and More of It for Singing!!

EDWARD LANKOW'S SCIENTIFIC SYSTEM of BREATHING WILL PRODUCE THESE RESULTS

To All America's Singing Teachers and Singing Students: No More Time or Money Need Be Lost by Colds

Enthusiastic endorsements from MARY GARDEN, MME. D'ALVAREZ, JOSEPH SCHWARZ, WILLIAM J. BRYAN, SURGEON-GENERAL RUPERT BLUE, head of United States Public Health Service, and many others prominent in professional life who have worked personally with MR. LANKOW.

Complete Testimonial Circular sent on request.



JOSEPH SCHWARZ



MARY GARDEN

For Appointment Address: Secretary to EDWARD LANKOW, The San Remo, Central Park West and 75th Street, New York
Telephone 6700 Columbus

NEW YORK, LONDON, BOSTON ACCLAIM

EVELIONE TAGLIONE

Pianist

Evelione Taglione, her teens, who has seasons, gave a recital at Town Hall and showed very improvement over past performances. It was a cleverly arranged program that she played to an audience of enthusiastic admirers. Much of her recital was devoted to music depicting child life. First came Schumann's delightful "Scenes from Childhood" and later was heard Debussy's "The Children's Corner," with a lullaby by Ethel Leginska. Miss Taglione showed a decided advance in musical insight over her previous appearances.

Once she seemed doomed to follow in the footsteps of her teacher, Mme. Leginska. The same bobbed hair, the same mannerisms, the same style of playing marked her as an eccentric imitation. But last night she seemed to put more of her own charming personality into her playing. Instead of bobbed hair she wore long and becoming curls. Her playing has the charm of extreme youth, a dreamy quality that is delightful.

There was a noticeable tendency in her playing to strike hard, unpleasant staccato notes. Her greatest appeal is in light, fanciful things. The little Debussy piece called "The Little Shepherd," from the "Children's Corner" suite, was exquisite. Miss Taglione is a very promising pianist.

—Paul Morris

BOSTON POST

Feb. 2, 1922

MAKES DEBUT ALONE AT 15

Evelione Taglione Impresses Hearers

BY OLIN DOWNES

Evelione Taglione, a girl of 15, a pupil of the pianist, Ethel Leginska, made her first Boston appearance yesterday afternoon in Jordan Hall. She was to have been assisted by Miss Leginska, but an 11th hour telegram from Miss Leginska excused her on the grounds of illness and Miss Taglione made her debut alone and unaided.

She made a legitimate and exceptional success. Child prodigies are not the fashion these days. Miss Taglione is just old enough not to be a fictitious child prodigy, and young enough to play entirely too well for her years. That her playing bears the stamp of the broad, virile and dramatic style of her teacher was at once evident, but this was not precisely imitation. It was assimilation by a precocious artistic nature, plus a temperament which is genuinely fiery and imaginative. It is not easy to imitate anything in a way entirely convincing. To portray an emotion an artist must be capable, at least, of feeling it. Miss Taglione has the temperament which knows many things without being told them by direct experience. She played with not only an exceptional equipment of technique, but what means so much more, with authority and virtuoso fire, with constant play of color and flexibility of rhythm, and with a real understanding of what she was there for and a conviction of her power to accomplish her task.

The absence of Miss Leginska was unfortunate, because it meant the loss of some new compositions of Stravinsky for four hands, which would have been played by the two pianists. Otherwise the recital had sufficient interest in the hands of the pupil alone. She played Bach, Mozart, Ornstein, MacDowell and Chopin, played these composers with that lavish expenditure of nerve force which is characteristic of her teacher.

"Reminds one of Josef Hofmann when he was a boy prodigy."

—London Daily Sketch

"Her art is fresh; an inherent intelligence and a latent feeling for music emanate from her whole appearance."

—M. Halperson, N. Y. Staats-Zeitung

EVELIONE TAGLIONE GIVES SECOND BOSTON RECITAL

By SYLVIA CUSHMAN

Evelione Taglione, the very youthful pianist, gave her second Boston concert within a year at Jordan hall last evening. The program was as follows: Schumann's "Scenes from Childhood," three Chopin "Ecosaisies," a "Cradle Song," and "The Gargoyles of Notre Dame," Ravel's "Laidronnette Imperatrice des Pagodes," six pieces by Debussy and a Beethoven sonata in E flat major.

Miss Taglione is especially clever in playing the pieces where the warmer, more poetic feelings sway the melodies. Her interpretation is always original and her technique unusual.

In the lighter, more frolicsome pieces she skips happily over the keys, joyfully reflecting the abandon of youth. She seems to delight in these pieces, and how she can skip!

I consider that this little artist has an unlimited field before her. There are very few players of even mature years who can compare to her and when, perhaps a few more milestones have passed, I believe she will have outdistanced her contemporaries.

NEW YORK TELEGRAPH

Nov. 11, 1922

EVELIONE TAGLIONE PIANISTIC WONDER

Now 17, Youthful Artist Returns in Memorable Recital at Aeolian Hall.

Evelione Taglione, the amazing girl pianist who has been delighting big audiences in Europe and America for the past two seasons, last evening returned to her New York admirers in a notable recital at Town Hall. Miss Taglione, now but 17, again fulfilled the predictions of most of the critics who heard her here last season. She has gained in poise and authority without losing any of the pristine freshness, originality and temperamental enthusiasm which she showed in her earlier recitals. Dynamics perfectly graded, a noble tonal vocabulary, brilliance and tenderness in delivery and an almost impeccable technique signaled her playing of Chopin's "Trois Ecosaisies" and of the Beethoven Sonata in F major with which she ended her brief program. Schumann's imaginative group, "Scenes of Childhood," disclosed Miss Taglione's graceful versatility, and she fulfilled all expectations with her fine playing of a new cradle song by Leginska, its first performance here, that same composer's "Gargoyles of Notre Dame," Ravel's "Laidronnette Imperatrice des Pagodes" and a playful suite by Debussy.

At Carnegie Hall in the afternoon the Philharmonic repeated its Thursday concert and in the evening the New York Symphony Society again played the Beethoven-Wagner program of Thursday afternoon.

NEW YORK HERALD

4, 1922

be congratulated for her pupil. skillness that imitate all has each-

BOSTON 'Herald

Feb. 2, 1922

Child and Composers

The recital by the youthful Evelione Taglione, in Jordan Hall yesterday afternoon began auspiciously. A comely child, modest of bearing, somewhat grave in manner, looking barely the fifteen years with which she is credited, possessed of a remarkable technical facility and an obvious musical nature, she pleased greatly by her performance of pieces by Bach and Mozart. Here were compositions wholly within her grasp, musically, emotionally, technically. The charming Prelude and Fugue in A-flat major, from the "Well Tempered Clavichord," belong to the lighter side of that portentous volume; and although no Fugue of Bach is exactly child's play, the young pianist proved wholly competent to grapple with the problems before her. Charming, too, were the "Inventions" in D minor and B-flat major, pieces that with some of their companions might well be oftener heard in concert. To this music, and to Mozart's Sonata in D major, Miss Taglione brought a tone, always beautiful, often agreeably and effectively varied, and a finish of style that many of her elders might envy. The Sonata in question is by no means one of Mozart's best; it is possible to think of several that are fresher, more vital, more interesting to modern ears—the three in F major, those in A minor and C minor, the one in C major which Mr. Conrad van Bos once played here with superlative artistry, and lastly the Sonata of the Variations and the Turkish March. Indeed after Bach's pieces this Sonata in D major seems strangely worn and outmoded. But like them it suited well, the pianist and, the merits of the piece aside, her playing of it was a delight.

Frank Warren in the NEW YORK EVENING WORLD

Jan. 4, 1922

Another of those child wonders, in this instance a pianist, appeared in Aeolian Hall in the evening. She was Evelione Taglione, an extremely gifted American girl of Italian parentage, whose present destiny is in the care of Ethel Leginska. Mistress Taglione, of venturesome spirit, quails at nothing. Bach, Mozart, Chopin, Stravinsky and Ornstein all looking alike to her. Miss Leginska added her own two fleet and supple hands to her pupil's in the Ornstein "Dirge" and "Valse Buffon." If the youthful aspirant is properly handled and supervised the name Taglione may some day grace the pianistic hall of fame.

NEW YORK TRIBUNE

Nov. 11, 1922

Taglione Shows Dash And Agility in Recital

Schumann's "Scenes From Childhood" Played Correctly, But Little to Arouse Feeling

Evelione Taglione, a young pianist who had made a first appearance here last winter, showed agility and dash in her recital yesterday evening at the latter, at least, after Schumann's "Scenes From Childhood" played correctly to arouse feel-

Chopin's live-

goy. title phrases in the recital in question. Miss Taglione's best adapted to her technical dexterity and cato touch agreed with the of Ravel's "Laidronnette" and sy's "Children's Corner," with his phasis in the bass not out of place its final "Golliwog's Cake Walk."

Pitts Sanborn in the NEW YORK GLOBE

Nov. 11, 1922

Evelione Taglione.

Evelione Taglione, a sweet-faced child with long, dark curls and the graceful poise of a young Italian princess, gave a piano recital at the Town Hall last evening technically brilliant throughout and at times approaching virtuosity. What proud parents are fond of calling a "light touch" distinguished the performance of this remarkably intelligent pupil of Ethel Leginska, who made her debut last winter at the age of fifteen.

The young pianist's tone was clear and crisp, her style bright and zestful, qualities well suited to a programme which began with Schumann's "Scenes of Childhood" and included Debussy's "The Children's Corner." The former she played with a quiet, artless charm which a more mature musician who no longer believed in fairies might find hard to manage. The latter she did with a rollicking energy not lacking either in sophistication or humor. She was less successful with the Leginska compositions, "A Cradle Song" and "The Gargoyles of Notre Dame," both of them dull in spite of daring eccentricities in theme and rhythm. Yet in these two numbers and in the ultra-modern selection by Ravel which followed, Miss Taglione displayed most beautifully her dazzling technique and ability to work through restrained tonal contrasts to delicate climaxes. Only in the concluding "A Flat Major Sonata," by Beethoven, was there evident a certain brittleness, a sameness in coloring, an inkling that all this fire perhaps was wanting in warmth.

Management: HAENSEL & JONES

"She showed a musical intelligence seldom met with in so young an artist; her technical powers were finely developed, and she played with well-graded dynamics, good rhythm, tonal variety and brilliancy." —N. Y. Herald

"A Child Wonder!"—

Max Smith, N. Y. American

"Wholly Delightful!"—

Westminster, London, Gazette

"Exceptional Success!"—

—Boston Post

"The Morini of the piano world!" —Boston Telegram

BOSTON TELEGRAM

Feb. 2, 1922

EVELIONE TAGLIONE IS A WONDERFUL LITTLE PLAYER

By SYLVIA CUSHMAN

Evelione Taglione, pianist, gave a recital at Jordan hall on Wednesday, offering the following program: "Prelude and Fugue in A Flat Major," Bach; "Two Inventions," Bach; "Sonata in D Major," Mozart; "Dirge From Poems of 1917," Ornstein; "A La Chinoise," Ornstein, and several compositions by MacDowell and Chopin.

Evelione Taglione is to the piano world what Erika Morini is to the violin world. She cannot be more than 15 or 16, but her touch and understanding is matured, and in heavier pieces such as require much physical exertion she seemingly has the strength of masculine artists. As she seems quite unspoiled by the flattery of the multitude, and is also a charming little artist and musician.

EAGLE

Taglione
recital

Max Smith in the
NEW YORK AMERICAN
Jan. 4, 1922

A piano recital was given in Aeolian Hall last night by Evelione Taglione. Judging from appearances, Miss Taglione is a child wonder. Her youthful sailor suit and Victorian flowing curls placed her definitely in the "flapper" class. Her performance of a difficult programme, while not sensationally brilliant, bespoke a maturity that set strangely on her childishly clad shoulders.

She interpreted selections by Bach, Mozart and Chopin with assurance and a certain individual charm and fluency. A group of ultra-modern pieces by Stravinsky, delicately acid in tonal combinations, was played by Miss Taglione and Ethel Leginska. New works by Ornstein, the so-called "disciple of din," were also included in the modern half of the programme.



BOSTON HERALD

Oct. 21, 1922

MISS TAGLIONE'S SECOND RECITAL

Leginska's Pupil Has Talent Enough and to Spare

Yesterday evening in Jordan hall, before a large and well pleased audience, Miss Evelione Taglione gave her second Boston recital. She played Schumann's "Scenes of Childhood," three of Chopin's "Ecosaisies," by Miss Ethel Leginska; a Cradle Song (its first performance) and "The Gargoyles of Notre Dame," by Miss Leginska. The programme also included six pieces by Debussy, including the Cake Walk and the Schopenhauer Sonata in A-flat, and the funeral march, which she played for the first time.

BOSTON

Oct. 21,

EVELIONE TAGLIONE
GIVES PIANO RECITAL

Evelione Taglione, a young pupil of Ethel Leginska, who made an exceptionally favorable impression last season at her Boston debut, gave a piano recital last evening at Jordan Hall to an enthusiastic audience of good size. Miss Taglione, though only 17, has just returned from successful appearances in Europe.

Her program last night began with Schumann's "Kinderszenen," and ended with Beethoven's sonata, opus 26, with the funeral march. In between were Chopin's seldom played "Ecosaisies," some Ravel and Debussy, and two pieces by Mme Leginska, one of them "A Cradle Song," played for the first time anywhere.

Her performance showed the same extraordinary technical competence that marked it last season. In breadth and warmth of interpretation she has perhaps gained. When she grows up Miss Taglione is likely to be a more notable artist than most youthful prodigies become.

LONDON TELEGRAPH

July 14, 1922

MISS EVELIONE TAGLIONE.

There was much of interest, and something to pique curiosity, in the recital given by Miss Evelione Taglione, a young American pianist, at the Wigmore Hall yesterday afternoon, when she was assisted by Miss Ethel Leginska, whose pupil she is. The recital-giver's playing was interesting in itself. There is about it a youthful feeling, for all its sophisticated technique, that makes one far more confident concerning her future than would the kind of abnormally developed virtuosity not infrequently found in the mere "prodigy" performer. (Miss Taglione, we believe, is about 16.) No doubt she has been admirably trained; but no amount of training, however sound and effective, will enable the object of that training to produce in the listener the feeling conveyed, for instance, by Miss Taglione's performance of Schumann's "Kinderszenen," of a really musical temperament and an intuitive sense of poetry. Some of the numbers were taken a trifle too deliberately, and the tone generally, and not unnaturally, was on the small side. But, if only for the reasons stated, the playing carried conviction, since it bore the impress of sympathy, intelligence, and charm. Wholly delightful, because of the young pianist's crispness of touch and rhythmic deftness, was her playing afterwards of Chopin's "Trois Ecosaisies"—delicate trifles to which she brought a refreshing sense of enjoyment. Let us hope that she got as much enjoyment out of the treble part of Stravinsky's "Cinq pieces pour piano a quatre mains," in the performance of which Miss Leginska joined her. It was enough *jeu d'esprit*, and, like other is not spoiled by being laboured. But the pieces are decidedly reminiscent in of fun one used to get in one's singing duets at the piano in consoling distress of anyone unwise to play with her. Miss Taglione and her gifted "Valse Bouffon" deal of the kind that comes, any rate, a few times.

WES.

One of the last. Wigmore Hall on the pupil Evelione Taglione. Her excellent technique, shows great interpretations. She played Schumann's "Kinderszenen" in a way which showed the music for herself. It suited Beethoven's Sonata in A flat, in which vary her tone too arbitrarily, and take rather able liberties with the rhythm of the variation. For a girl of sixteen it was a very powerful and performance. Two examples of the latest in music.

BOSTON HERALD

Feb. 2, 1922

MISS TAGLIONE CLEVER PLAYER

Young Pianist Plays Delightfully in Recital at Jordan Hall

CHARMING MANNER SOON WINS AUDIENCE

On account of Miss Leginska's unexpectedly long continued illness, Miss Evelione Taglione arranged the program for her recital yesterday afternoon in Jordan Hall as follows:

Prelude and Fugue in A flat major...Bach
Two Inventions...Bach
D minor and B flat major.
Sonata in D major...Mozart
Dirge from Poems of 1917...Ornstein
A la chinoise...Ornstein
From an Indian Lodge...MacDowell
Will of the Wisp...MacDowell
Scotch Poem...MacDowell
Three Ecosaisies...Chopin
Nocturne in F minor...Chopin
Scherzo in B minor...Chopin

By her charmingly modest manner, free of tricks and graces, Miss Taglione pleased her audience before she had even sat down at the pianoforte. Then she proceeded to play delightfully. Already, although surely she cannot have lived more than 16 years, she has developed an able technique; exquisite scales are hers to command, a delicate trill, a free facility in arpeggios of all kinds, and, above all else, constantly beautiful tone, even in powerful chords.

Color, too, Miss Taglione has learned to produce; and she knows how to sing a melody, and she feels what rhythm means. She has, furthermore, in her musical equipment certain other valuable qualities, such as the genuine feeling she showed in Mr. Ornstein's Dirge, her appreciation of the romantic in MacDowell's Scotch poem, and an evident relish of her music which makes her audience enjoy it with her, in particular Mr. Ornstein's Chinese composition, which, otherwise, many persons might have found wearisome in its length—true temperament, indeed. A girl very much of today, it is noteworthy that the Ornstein music seemed to appeal to her most, though in truth she contrived to surround the slow movement of the Mozart sonata with atmospheric loveliness.

While it is clear that Miss Taglione has been admirably taught, the most skilful teaching could not make her play as she played yesterday afternoon unless she were a girl of extraordinary talent. With her great gifts and her attractive personality, Miss Taglione ought to go far.

Miss Taglione's playing, and the evident pleasure it gave the audience, should encourage all teachers who still try to do solid, thorough work. For the moment the quick and meretricious may succeed, but in the end sound teaching tells—witness, Miss Leginska and Miss Taglione. R. R. G.

BOSTON GLOBE

Feb. 2, 1922

APPRECIATIVE AUDIENCE HEARS TAGLIONE RECITAL

Miss Taglione is still young enough to wear a middy blouse and hair flying down her back, but her playing showed technical proficiency that would be "kable in a man of twice her age." She is obviously exceptionally very carefully coached. If she feels music for herself and really and imaginatively, as she grows up, she will be a remarkable artist as remarkable as the usual "child prodigy" and "mother's pet."

With the usual "child prodigy" and "mother's pet" she is not a "mother's pet" but a "child prodigy."

JONES, Aeolian Hall, New York

Arthur RUBINSTEIN

PIANIST

"Worthy of the Name He Bears"



"The illustrious Anton himself could surely not surpass the talents, the accomplishments, let me say, the genius of this young giant of the keyboard." — Herman Devries, Chicago Evening American, December 2, 1922.

"It can truly be said that rarely, if ever, has his equal been heard in Baltimore." — Baltimore News, December 7, 1922.

"A sterling virtuoso, who combines great technical skill with refined musical qualities, with innate instinct for accent, with a sense for beauty in tone coloring and with a personality which at once fastens the attention of his audience upon his playing." — Maurice Rosenfeld, Chicago Daily News, December 2, 1922.

SEASON 1923-1924 NOW BOOKING

Available October to March

STEINWAY
PIANO

Direction
GEORGE ENGLES
AEOLIAN HALL, NEW YORK

DUO-ART
RECORDS

BALTIMORE HEARS OPERA BY MOZART

Pablo Casals and Mme. Casals
Give Recital—Program
by Letz Quartet

By Franz C. Bornschein

BALTIMORE, Jan. 8.—Mozart's "Cosi fan Tutte," in an English version by Henry Edward Krehbiel, had its initial hearing at Peabody Conservatory on Jan. 4, when William Wade Hinshaw presented his production of this refreshing work. Irene Williams as *Fiordiligi* sang with charm and vocal ease. The other participants were Philine Falco as *Donabella*, Lillian Palmer as *Despina*, Judson House as *Ferrando*, Leo de Hierapolis as *Guglielmo* and Pierre Remington as *Don Alfonso*. Throughout the spoken dialogues the English version could be easily understood in the spaces of the auditorium. Stuart Ross supplied the musical accompaniment from a piano on the stage. Mr. Hinshaw was among the auditors.

Pablo Casals, 'cellist, and Susan Metcalfe Casals, soprano, were presented by the W. A. Albaugh Concert Bureau in a joint recital at the Lyric on Jan. 3. The instrumentalist played with excellent taste and technical skill numbers including a Sammartini Sonata, the Introduction and Intermezzo from the Lalo Concerto and a group of smaller pieces, giving enjoyment to his hearers. Mme. Casals sang with refined art songs of Schumann, Schubert and Brahms. The accompaniments for the singer were sympathetically played by her husband. Eduard Gendron was at the piano for Mr. Casals.

The ninth Peabody Conservatory recital, on Jan. 5, was scheduled to be given by the London String Quartet, but owing to the illness of Mr. Levey, the first violin, this organization canceled its engagement and a program was presented by the Letz Quartet, comprising Hans Letz, first violin; Edwin Bach-

mann, second violin; Edward Kreiner, viola, and Horace Britt, 'cello. Mozart's Quartet in C and a modern work by Ravel were read appreciatively. Mr. Britt disclosed musicianship in his playing of an unaccompanied Allemande and Gigue of Bach.

ROCHESTER, N. Y.

Jan. 6.—The Tuesday Musicales gave a members' recital at Kilbourn Hall on the morning of Jan. 2, which included a novelty in the shape of a Shakespeare Song Cycle for four voices by Grace Wassall. The four parts were taken by Mrs. Loula Gates Bootes, Mrs. Charles G. Hooker, Charles Hedley and Marvin Burr, with Mrs. Charles L. Garner at the piano. The cycle proved very melodious and the voices blended well in it. Mildred Bond, pianist, played the Grieg Sonata and Bessie M. Wiedrich, violinist, Mozart's Concerto in D, accompanied by her teacher, Eduardo Barbieri. Miss Wiedrich played with good tone and excellent interpretation and Miss Bond also showed considerable ability. There was a large and cordial audience.

MARY ERTZ WILL.

PORT CHESTER, N. Y.

Jan. 8.—Under the conductorship of Frederick G. Studwell, Handel's "Messiah" was given an excellent performance in the High School Auditorium on Jan. 4 by the Community Choral Club of Port Chester. The chorus numbered eighty voices and an orchestra of twenty-five from the New York Philharmonic, with Mrs. Frederick G. Studwell at the piano, provided the accompaniments. The soloists were Mme. Louise Hubbard, soprano; Mme. Nevada Van der Veer, contralto; Richard Crooks, tenor, and Fred Patton, bass.

FRANKLIN, PA.

Jan. 6.—A large audience heard the inaugural recital given on the reconstructed organ in the First Presbyterian Church on Thursday of last week by Eber Hamilton. The program included well-known organ classics and Mr. Hamilton's playing was excellent in every respect.

MARY WILSON FOQUET.

EIGHTY-NINE ENTRIES IN \$1,000 SYMPHONY CONTEST

Composers from Twenty-nine States
Submit Scores in Chicago
Competition

CHICAGO, Jan. 6.—Eighty-nine American composers submitted manuscripts in the \$1,000 symphony contest which Balaban & Katz, motion-picture theater owners, closed at midnight on Dec. 31.

From the first announcement of the contest inquiries began to come in, and all states but three were heard from. Postmarks on the eighty-nine manuscripts officially received and filed away, awaiting judgment, indicate that twenty-nine states are represented in the list. Preliminary examination of the manuscripts is now being made by Nathaniel Finston, conductor of the Chicago Theater Symphony, and Adolf Weidig, dean of musical history, theory and composition.

Mr. Weidig has been added to the list of judges, which is to include Richard Hageman, associate musical director of the Chicago Civic Opera Association; Felix Borowski and the music critics of the Chicago daily newspapers. The prize composition will be played by the orchestra of the Chicago Theater.

Haensel & Jones to Manage Tours of
May Peterson

May Peterson, soprano of the Metropolitan Opera, will sing in concert under

the exclusive management of Haensel & Jones after June 1. Miss Peterson is a widely known singer, having sung in concert and with many of the leading symphonic and choral organizations in the United States. She will leave soon for an extensive tour of the Pacific Coast, followed by many appearances in the Middle West and East.

Gadski Sings in Denver

DENVER, COLO., Jan. 6.—After an absence of several years, Mme. Johanna Gadski returned to Denver for a concert recently under the management of A. M. Oberfelder. A comparatively small audience heard the singer, but she was greeted at her first appearance with such prolonged applause as clearly indicated its friendliness and as the program progressed there were many recalls and much enthusiasm. Her program began with "Dich theure Halle" from "Tannhäuser" and included, besides songs by Schubert, Mendelssohn, Schneider, Homer, MacDowell, Kramer, Kahn, Brahms and Strauss, Elsa's "Dream" from *Lohengrin*, "Stehe Still" and *Isolde's* Narrative from "Tristan und Isolde" and *Brünnhilde's* call from "Walküre." Mme. Gadski revealed something of her old time power in declamatory passages and managed her mezzo-voice effectively, but in sustained lyric passages she frequently fell below pitch. She still impressed, however, by virtue of the grand style. Margo Hughes played uncommonly fine accompaniments.

J. C. WILCOX.

Vera Curtis



elicits enthusiastic
praise in recent appearances in
Wilmington and Philadelphia.

Vera Curtis won much applause by her singing of the "Jewel song" from Faust. Miss Curtis has a *voice of musical sweetness and brilliance* and those who heard her yesterday were made aware of new beauties in that incomparable composition.—*Philadelphia Record*, Dec. 5, 1922.

As assisting artist the concert happily offered Vera Curtis, a dramatic soprano with a *voice of power, fluency and sweetness*.—*The Wilmington Every Evening*.

The high soprano of this artist was technically superb and she sang with much feeling and versatility.

—*Wilmington Morning News*

Her voice was mellow and golden and her enunciation unusually clear.—*Wilmington Evening Journal*.

Available for Recitals
Oratorios and Festivals

Exclusive Management:

Daniel Mayer

Aeolian Hall, New York

MAIER-PATTISON
Chickering
EXCLUSIVELY
AMPICO RECORDINGS

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
JOHN C. FREUND, President; MILTON WEIL, Treasurer;
DELBERT L. LOOMIS, Assistant Treasurer; LEOPOLD
LEVY, Secretary. Address, 501 Fifth Avenue, New York.

JOHN C. FREUND, Editor
ALFRED HUMAN, Managing Editor

CHICAGO OFFICE: Suite 1453, Railway Exchange. Telephone Harrison 4383. Margie A. McLeod, Business Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CLEVELAND OFFICE: Grace Goulder Izant, 17717 Euclid Ave., East Cleveland. Phone Eddy 8393.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.

COLUMBUS, O.: Ella May Smith, 60 Jefferson Ave.

ST. LOUIS, MO.: Herbert W. Cost, 5533a Cabanne Ave. Phone Forest 6656.

PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

DETROIT, MICH.: Mabel J. McDonough Furney, 681 Clairmount Ave.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.

DENVER, COL.: John C. Wilcox, 1712 Sherman St.

INDIANAPOLIS, IND.: Pauline Schellschmidt, 1220 N. Alabama St.

MILWAUKEE, WIS.: C. O. Skinrood, "The Journal."

MINNEAPOLIS and ST. PAUL, MINN.: Mrs. Warren Briggs, 117 Mackubin St., St. Paul.

PITTSBURGH, PA.: Richard Kountz, 810 S. Braddock Ave., Wilkinsburg Branch.

SAN FRANCISCO: Charles A. Quitow, 171 20th Ave.

SEATTLE, WASH.: David Scheetz Craig, 432 Lumber Exchange Bldg.

LOS ANGELES, CAL.: Bruno D. Ussher, 705 Philharmonic Auditorium.

Within this limited space it is impossible to list more than a few of MUSICAL AMERICA'S correspondents in 250 American cities. A complete list will be mailed to any interested person.

BUENOS AIRES: Señora Josephine Cano de Piazzini, 316 Piedras.

MEXICO CITY: Eduardo Gariel, 10a Morelos, No. 2, Tacubaya, D. F.

PARIS: Business Representative, Raymond Stenger, 3 Rue de Bruxelles.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

MILTON WEIL - **Business Manager**

Telephone 0820, 0821, 0822, 0823 Murray Hill
 (Private Branch Exchange Connecting All Departments.)
 Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$3.00
For Canada	4.00
For all other foreign countries	5.00
Price per copy15
In foreign countries15

All the material in these columns is protected by copyright, but any publication may reproduce any part therefrom without further permission, providing proper credit is given to MUSICAL AMERICA.

NEW YORK, JANUARY 13, 1923

THE FOSTER ANNIVERSARY

THE date of this issue of MUSICAL AMERICA, Jan. 13, is the fifty-ninth anniversary of the death of Stephen Foster, whose right to be considered the foremost American melodist is not likely to be soon challenged. In Pennsylvania, his native State, a movement has been launched to bring about a nation-wide observance of the day, with special exercises in the schools and community singing. The reason the anniversary of the composer's death rather than that of his birth is so favored, is that his natal day, by a curious but appropriate chance, was July 4, and any attempt to hold special Foster observances on the national holiday would almost certainly prove futile.

Every passing year emphasizes more and more strongly that Foster's melodies are becoming the basis of American folk-music. They prompt some interesting questionings as to how many of the old-world folk-airs of which the origin is unknown flowered similarly in the tune-swept imaginations of individuals such as Foster, early musicians whose lot it was to live in an age when their comings and goings and their achievements in minstrelsy were not chronicled, with the result that the inspiration of an individual came to be vaguely regarded as an expression of "mass soul." But for the fortunate interest which has been taken in Foster's career, leading to the compilation of facts which need never be lost, together with the preservation of manuscripts and printed pages bearing his name, another century or two might have found Americans singing his songs as "traditional" melodies, no more definite as to authorship than the folk-songs of Europe.

Various efforts have been made to trace a kinship between Foster's music and the cabalettas and cabalettas of old Italian opera, German popular airs or gospel hymns, chiefly by those who are unwilling to admit that his inspiration came primarily from Negro music. His love for darky camp meet-

ings is the best answer to these endeavors. It is true that the music he heard there was to a considerable degree a corruption of the white man's church music, but the essential spirit of his best known songs is that of the plantation and the slave.

The assertion that folk music is born of pain and sorrow has singular confirmation in Foster's life. How close he was to the universal pulsations of humanity finds a striking illustration in the quickness with which aliens who cast their lot with cosmopolitan America adopt as their own this music of the new land. The Russian, the German, the Serb, the Italian, the Jew, the Frenchman, the Finn, the Spaniard and the Briton respond equally to its appeal. The assemblies of war days in the army camps and elsewhere afforded vivid illustrations of how international, and yet how essentially American, are these songs of one who knew more of the human heart than of the formulas of the schools.

THE OPERATIC COMPLEX

WHAT is the chief interest of the auditor at an opera performance? Is it in the personalities of the singers, in the individual voices, in the music itself, in the spectacle, or in the illusion of the drama? Answer this question with regard to any two persons in an audience and in most instances the reason will be apparent as to why they like the same works or are attracted to operas of opposite character. But in a revival of an opera like "William Tell," now restored to the repertoire of the Metropolitan after many years of silence, other lines of cleavage develop, and many are the ramifications which enter into a personal verdict as to the success and profit of such an undertaking.

Much in evidence is the opera-goer of historical interests. For him, once a masterpiece means always a masterpiece. His idea of a really successful repertoire is one that will bring before him all the landmarks of operatic history. Changing modes interest him as modes, and if a score is thin it is interesting because it is thin, as distinct from one which bulges with the filling of another era. A revival of a work like "William Tell," previously denied him in his quest of familiarity with operas that have bulked large in other times, fills him with the keenest historical joy.

Equally prominent is the antithesis of this type, the person who would relegate all that pertains to musical history to the class room and the library, and for whom dead genius is principally dead. He strains after new effects and new ideas, and is ready to hear any contemporaneous or futuristic product that may come along, even though forewarned that it is of small merit—once. Then, "on to the next." For him, contact with the last word from Paris or Vienna or Munich or Helsingfors is more important, however insignificant that last word may be, than first hand knowledge of any opera which may have plied the torch of conflagration a century or a year ago.

Then, there is the extreme Wagnerian who barely condescends to hear any other music. Having ascended the loftiest peaks, he views the hills and valleys below him as commonplace and banal. His idea of an operatic repertoire is Wagner, plus more Wagner; or, if some sacrifice must be made, some Mozart and Gluck, and not more than five works from southern Europe, of which the most likely would be "Otello," "Falstaff" and "Tre Re."

Then there is the listener who likes everything, just so it is opera. He is really at a loss to know why "Louise" and "Le Roi d'Ys" were not retained in the repertoire and he would have welcomed at least one more hearing of "The Polish Jew." His complaint is that he seldom is able to hear "Bohème" more than five times in any given season and he wishes a way could be found to increase the number of double-bills. Any revival and any novelty is welcome. So are all the works which others believe ought to be permitted to slumber for a few seasons and thus make way for more performances of operas less frequently heard.

If the impresario pleases those historically inclined, he usually offends those who are interested in the products of the moment and dutifully scornful of the past. Either way he finds the extreme Wagnerian asking why he should bother with such trash. And when, after trial and failure he shelves either a new work or an old one, he hears the man who loves them all asking why, he is apt to go ahead and make up his repertoire according to his own lights—which probably is one of the best explanations of why things are as they are in the opera houses of the world.

Personalities

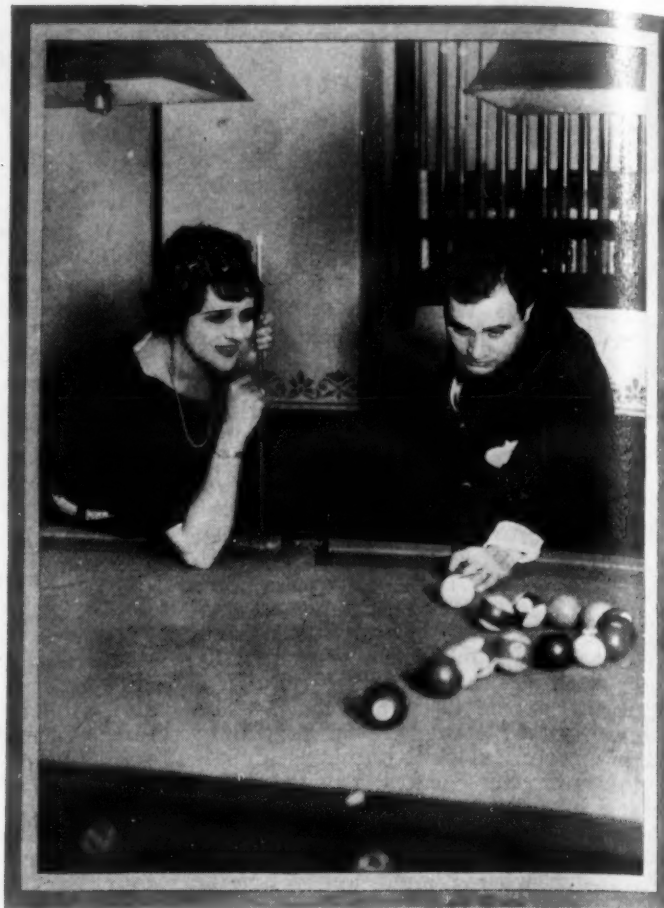


Photo by Kadel & Herbert

A Popular Tenor Essays a Difficult Shot in a Game of "Pool" with a Feminine Billiard Expert

The baize-covered table whereon billiard balls click occasionally tempts Beniamino Gigli, tenor of the Metropolitan, to an exercise of his genuine skill at the game. He recently demonstrated to Dolores Cassinelli, the actress, who is an expert billiard player, just how a particularly intricate play is made. The scene was the billiard room of the Hotel Majestic, New York.

Rethberg—On her lieder programs this season, Elizabeth Rethberg will introduce the works of a Hungarian composer comparatively unknown in America. The Metropolitan Opera soprano spends much time in the study of modern works.

Wuehler—The rôle of *Salome* in the German Opera Company's forthcoming American performances of the Strauss work in the original tongue will probably be sung by Else Wuehler, a soprano who has won successes in Germany in the part.

Hackett—Charles Hackett, who sailed last week for Europe, will be heard in Barcelona and Madrid. Mr. Hackett, while in the land of the *matador*, will indulge a little private hobby, which is that of attendance at bull-fights, other than those staged off stage in the perennially popular "Carmen."

Mackenzie—Sir Alexander Mackenzie, for nine years conductor of the London Philharmonic, received the Beethoven Medal of the Society at a banquet given recently in his honor. The presentation was made by Princess Beatrice, and the ceremony was followed by a special program of compositions by Sir Alexander.

Kodály—in a recent article contributed to *Il Piano-forte*, Zoltan Kodály writes of musical conditions in Budapest. "Hungary," he says, "is struggling to regain in the musical field the position which it occupied in the cultural world at the beginning of the recent war. The number of concerts is constantly increasing, and so are the visits of noted musicians of other nations."

Fischer—Adelaide Fischer was called upon at an hour's notice to sing in a performance of "The Messiah" given by the Montclair, N. J., Choral Society a few days before Christmas. During dinner the soprano's telephone rang and the anxious voice of one of the committee asked if she would be able to fill a sudden vacancy. She assented, thus "saving" the performance.

Gerhardt-Levitzki—Elena Gerhardt and Mischa Levitzki recently made their first appearance on a joint program, in Mohammed Temple, Peoria, Ill., though they have been acquaintances for a number of years. The soprano and the pianist were introduced while traveling on a train in Denmark, when Mr. Levitzki, then seventeen years old, was returning from his first Scandinavian tour.

Goldman—A gold cornet was presented to Edwin Franko Goldman, conductor of the Goldman Band, as a Christmas gift from officials of the Rudolph Wurlitzer Company. A note accompanying the gift indicated that the handsome instrument was presented in appreciation of Mr. Goldman's work for "music for the people." The conductor was for ten years a leading cornetist of the Metropolitan Opera House orchestra.

Schelling—When Ernest Schelling, composer and pianist, appeared as soloist in his "Suite Fantastique" with the New York Philharmonic recently, he established something of a record for performances of this kind. It was the fiftieth time Mr. Schelling has played the work, the conductors under whose batons it has been given including Damrosch, Stock, Stransky, Mengelberg, Muck, and the late Artur Nikisch.

Point and Counterpoint

By Cantus Firmus, Jr.

Music and the Culinary Art

"TELL me what a man eats!" runs the wise saw. We reluctantly extend this all-embracing generalization to include the musical profession. True, the soul of the super-artist soars most often above the mundane sphere where edibles move and have their being. Yet the choicest cadenza could not be, without the beefsteak that bastions the noble chest tone or the dexterous bow arm.

As evidence that the musical com-muner with the spheres occasionally quits that lofty realm and descends to the dinner table, we submit a sketch made by Arthur Shattuck, the pianist, in pencil on a menu card at a well known New York hostelry. (It was submitted to us very kindly by Margaret Rice, Milwaukee manager.)

No less a pastime used to occupy the great Caruso, one recalls, over his own favorite preparation of the mile-long, yet still edible spaghetti, in some congenial restaurant near the center of the metropolis. No specialist in the vermicelli line, however, has attracted Mr. Shattuck's pencil, but a celebrated Negro "mammy" who produces a famed and flakey lemon meringue for diners who include, daily, many artists of the musical world and the theater.



AN anecdote concerning a well-known cellist relates that he once rode in a cab, carrying with him his instrument. When he alighted he paid what he considered an adequate fare.

"What's this?" demanded the cabbie, looking at the money with disdain.

"It's my fare," said the artist.

"Yes, I know it's your fare all right. But what about that there flute?"

Blithe Bits

PROPOS of the prices paid for concert tickets and music lessons abroad, W. F. Gates remarks that it doesn't take much effort to make one's mark in Germany nowadays!

IN the catalog of Harold Reeves, the London dealer, one spies the following choice score among native operas of a century ago: "John Braham's Music in the Favorite Opera, 'False Alarms; or My Cousin,' Sung by Him, Signora Storace and Mrs. Mountain, with the Utmost Applause at the Theater Royal, Drury Lane." Like the "Mobled Queen" in the player's speech, "Utmost Applause" is good.

WE would be willing to wager that the veteran critic of the New York Evening Post writes his copy in long-

hand, causing consequent confusion in the printer's cerebellum. In a recent report of an orchestral concert there was allusion to Smetana's "Bar-tired Bride." Was she, perchance, a tippler or but a disciple of the learned Portia? At any rate, that is a better version than one we have been privileged elsewhere to behold, which lent pathos to a merry opus by denominating her a Battered Bride!

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Varia

Question Box Editor:

1. When and where was Emilio de Gogorza born? 2. Did he ever sing in opera? 3. Does his wife, Emma Eames, sing any more? 4. Is Chaliapin's voice a bass or a bass-baritone? 5. Why was he not acclaimed when in America in 1906? G. A. S.

Millville, Ohio, Jan. 6, 1922.

1. Brooklyn, May 29, 1874. 2. Not so far as we know. 3. No, Mme. Eames retired from the stage some years ago. 4. A bass. 5. Probably because his realism on the stage was in advance of the ideas of operagoers of the time, and also the pre-eminence, at that period, of singers of an older school.

???

"Fidelio" or "Leonore"

Question Box Editor:

Did Beethoven write two operas, "Fidelio" and "Leonore" or are they one and the same? If there is only one opera, why the confusion about the overtures? W. C. A.

Helena, Mont., Jan. 5, 1923.

They are the same work. "Leonore" was the original title at its initial performance in Vienna, Nov. 20, 1805. The

overture on that occasion was that now known as "Leonore, No. 2." For subsequent performances the same month, the overture No. 3 was composed. That known as No. 1 was composed by Beethoven for the first performance as "Fidelio" but it was abandoned. It was found in manuscript after the composer's death. You will find a complete account in Grove's "Dictionary of Music and Musicians."

???

Opening the Manhattan

Question Box Editor:

What was the date of the opening of the Manhattan Opera House? What was the opera and who was the soprano in the leading part? P. D.

Brooklyn, Jan. 6, 1923.

Dec. 3, 1906. The opera was Bellini's "Puritani" with Regina Pinkert as "Elvira."

???

"Kadesh" or "Kodosh"

Question Box Editor:

Will you please tell me what is the "Kadesh" which I recently saw referred to in a story as a part of the Hebrew ritual. M. M.

Harrisburg, Pa., Dec. 30, 1922.

There is not, so far as we know, any

"Kadesh" in the Hebrew ritual. If you mean the "Kadesh," it is the very solemn prayer for the dead, said in the Synagogue at the sundown service and at the very early morning service. If you mean the "Kodosh," it is identical with the Sanctus in the Roman and Anglican rituals, and the Trisagion in the Greek ritual.

???

The "Minute" Waltz

Question Box Editor:

Why is Chopin's D Flat Waltz called the "Minute Waltz?" Did the composer give it the name? E. G. P.

Tulsa, Okla., Jan. 6, 1923.

This is only one of the many names tacked onto popular compositions without any authority whatever. It has been said that Chopin played this par-

ticular waltz in a minute, but there is no apparent authority for this. It has also been called the "Corkscrew" Waltz and "The Little Dog."

???

Original Cast of "Samson"

Question Box Editor:

Who sang the leading rôles in the original performance of Saint-Saëns' "Samson et Dalila" in Weimar and in Paris? Did Liszt conduct the original performance? R. D.

Philadelphia, Pa., Jan. 6, 1923.

At Weimar, the leading parts were assumed by Miss Muller, Mr. Ferency and Mr. Milde. Liszt, though responsible for the production, did not conduct it. The conductor was Edouard Lassen. In Paris, the singers were Rosine Bloch, Talazac and Bouhy.

Contemporary American Musicians

No. 258

Oscar George Sonneck

OSCAR GEORGE SONNECK, musicologist, was born in Jersey City, N. J., Oct. 6, 1873.



© Underwood & Underwood
Oscar George Sonneck

He attended the Gelehrtenschule in Kiel and the Kaiser Friedrich Gymnasium in Frankfurt-on-Main, finishing his study of piano with James Kwast. Later he went to the University of Munich, where he studied philosophy and musicology, continuing his study of composition and other theoretic subjects privately. He spent most of the year 1899 in Italy, engaged in researches, which he continued the following year in America. He was appointed chief of the music division of the Library of Congress in August, 1902, a post which he held until

September, 1917. Under his administration the division gathered one of the largest collections of books, pamphlets and pieces of music in the world, increasing from 345,511 titles in 1902 to 797,121 in 1917 and including 3000 opera scores and 20,000 librettos. In 1917 Mr. Sonneck resigned to join G. Schirmer, Inc., becoming director of the publication department, personal representative of Rudolph E. Schirmer and managing editor of the *Musical Quarterly*, of which he had been editor since its founding in 1915, and later vice-president of Schirmer's. His writings have been based largely upon original research, and his catalogs for the Library of Congress are valuable contributions to musical bibliography. He has written, among other works, "Early Concert Life in America," "Early Opera in America," "Francis Hopkinson and James Lyon," "The Star-Spangled Banner," and numerous articles. He has composed principally for the voice. He represented the United States at the International Congresses of Music which assembled in London and Rome in the year 1911.

Ear Training and Theory Now Come First in Teaching Music to Children

FOR the typical parent, confronted with the typical child who refuses to practice, it is difficult to believe the stories told of famous musicians who could not be prevented from practicing in childhood. Such incidents are entirely outside of his experience and so far as he knows, outside the experience of the millions of typical parents confronted with typical children since music began to be studied. Small wonder, then, that he classes them with operatic librettos and other tales equally fantastic. In reality the child that will not practice has become a subject for proverbs and even a problem for educators.

Not that the child has not shown a love for music and an insistent desire to study it; but no sooner has he begun to study than he manifests successively disinclination to practice, boredom, dislike and, finally, in many instances, violent antipathy to the instrument and, for all practical purposes, to music. The parent usually either abandons the study or uses compulsion, in the one case acknowledging defeat, in the other aggravating the condition, and in either leaving the problem unsolved.

The trouble is that in the minds of most persons the study of music is and always has been identified with the study of an instrument, simply because music requires some medium, usually instrumental, for its transmission, and therefore becomes associated with it. The connection, however, is not a necessary one, and in fact does a great deal of mischief. Although it is only recently that the wisdom of teaching an instrument to a child has been questioned, today the trend in musical education is definitely away from the old procedure and toward a course of study beginning with melody, counterpoint (i. e., the combination of melodies), harmony and other theoretical subjects. Nor is this by any means, as will be seen, an instance of the cart being put before the horse.

Ears, Not Muscles, Dictate to Him

Obviously, when a child manifests a love for music and a desire to study it, he follows the dictates of his ears, not of his muscles. That is, he manifests a sensitivity to the beauty and significance of sounds, and this musical faculty, like any other, is capable and worthy of training for its own sake. But the playing of an instrument is a series of coordinated

muscular acts (governed, of course, by mental and nervous acts) in extremely complex combinations. And while muscular aptitude may accompany the musical faculty, it need not do so; hence also muscular training may succeed or fail without necessarily affecting the development of this faculty. To hear music it would seem that only the natural auditory equipment should be needed; and actual experience has demonstrated beyond doubt that the study of an instrument is not a pre-requisite to ear-training. If a transmitting medium is desired there is the voice which the child uses naturally and for such modest purposes satisfactorily.

In actual practice, however, ear-training and theory may and, if possible, should be linked with an instrument; that is, the little tunes which the child hears and sings he may pick out on the piano in every key; thus incidental to his theoretic studies he may acquire an excellent practical knowledge of the keyboard. The system of notation may be introduced gradually, and in general the training may be used as a method of teaching an instrument.

There is, in fact, no alternative. For not only is the connection between music and an instrument not necessary, but as usually practiced, it is pernicious. To teach a child theory and not piano or violin may be even desirable; to teach a child piano or violin without first giving him a theoretic foundation may lead to disaster.

Child Not Fitted for Drudgery

The muscular acts involved in the playing of an instrument do not occur in the ordinary activities of human beings, and being distinctive must be acquired through long periods of conscious practice. At the same time, an equally distinctive system of notation must be mastered to a high degree of proficiency. All this means drudgery, hours and hours of it, for which a child is unsuited not only temperamentally but, even more important, intellectually.

For in the first place a child cannot in general visualize future satisfactions which will compensate for immediate discomforts. In music this is true because of the child's lack of musical maturity.

But an even more serious difficulty is his inability to set up immediate goals toward which to aim in his practice. He

can neither isolate difficulties, again in great measure because of musical immaturity, nor devise means for overcoming them; hence, his method of practicing is to stumble through the composition over and over again, unable to derive musical satisfaction from it even after hours of tedious work, and conscious only of apparently insuperable difficulties. This constant sense of futility inevitably leads to rebellion.

This difficulty, like the first, insofar as it is a result of the child's intellectual limitations, seems insuperable. Even supervised practice, in which the teacher's brain directs the pupil's hands, does not solve it. Though it may produce concrete results in a shorter time, the drudgery still remains. Moreover, supervised practice is expensive.

There seems then to be no way of keeping instrumental practice from becoming distasteful to a child, and if it is identified with music the latter, too, becomes an object of dislike, which disappears when the instrument is eliminated. Yet even here preliminary musical training proves to be of great assistance.

For, obviously, if the child can appreciate musical ideas, if he can follow thematic and structural developments, if he can grasp a musical composition as such, he has something to look forward to while practicing. Moreover, with musical understanding he is, at least, able to guide himself by means of immediate musical objectives. What remains, however, is his inability to devise means for attaining them, an intellectual difficulty which makes it advisable to postpone the study of an instrument, whether it is preceded by theoretic work or not.

The teaching of theory to children is still in its infancy, and good teachers are therefore rare and expensive; but the work is particularly adaptable to group teaching, so that the difficulty is not insuperable.

B. H. HAGGIN.

ABERDEEN, WASH.

Jan. 6.—Special Christmas music was given at morning and evening services on Dec. 24. Annual midnight services were held at the Trinity Episcopal Church with special music by the adult choir, under C. H. Cunningham. At the Catholic Church, the choir, conducted by Mrs. F. J. Tromble, with Hugh Mille as organist, sang music from Gounod's Mass in C. Mrs. R. P. Anderson was the soloist at the Methodist Church. Mrs. W. B. Matteson had charge of the music given by the First Presbyterian Church of Hoquiam. The First Methodist Church of Aberdeen gave the "Child of Prophecy," a pageant

with a cast of forty, under Elizabeth Barclay. A cantata, "The Prince of Peace," was sung by the choirs of the First Christian and First Baptist Churches. Herbert King had charge of the choirs. Elta Cady, Doine Smith, Miss Bergstrom and Mrs. Paul King were the soloists at the First Presbyterian Church. Soloists at the Congregational Church were Ruth Dodderidge, Denton Fuller, Edward Dolan, Jr., and Robert Elway. Mrs. V. J. Loveland, Mrs. Glidden, Harry H. Griffen and Robert Zeigler were the soloists at the Catholic Church at High Mass. Ernestine Foss, violinist, was soloist at St. Joseph Chapel.

VERA JOHNSTON KNIGHT.

JUNIORS GIVE PROGRAM

Churches of Tyler, Tex., Sponsor Holiday Musical Events

TYLER, TEX., Jan. 6.—A program of opera excerpts was given by the Junior Musical Coterie on Saturday evening at the home of Mrs. A. P. Baldwin. The work of the young musicians was cordially received by a large number of auditors. The proceeds of the event will be used to cover the expenses of the year-books. Mrs. W. C. Wiley is president of the Junior Club of the organization. A women's chorus, led by Mrs. Louis Dorst, is a feature of the senior Coterie.

A cantata was given under the leadership of Mrs. M. L. Sheppard at the Marvin Methodist Church on the following evening. The soloist was Mrs. John W. Smith. A large audience was in attendance.

A twilight musicale, given on Sunday afternoon at the First Baptist Church, included an anthem by the choir, with Mrs. William S. Spinks as soloist, and piano, organ and violin numbers.

M. C. HAMBRICK.

SAN ANTONIO, TEX.

Jan. 6.—Mary Jordan, contralto, was soloist at the seventeenth annual Christmas dinner for the newsboys of San Antonio given by Nat M. Washer. Assisting with the music was Mildred Wiseman, violinist, and E. B. Warwick's orchestra. The Pan-Hellenic Society entertained on Dec. 20, for the benefit of its University of Texas Scholarship Fund, at the St. Anthony ballroom. Music was supplied by the String Players, conducted by Bertram Simon. Christmas Carols were sung by St. Mark's Choir, under the leadership of Oscar J. Fox. The choir of the Lutheran Church, led by David Ormesher, sang carols at the orphanages on Christmas eve. Mrs. Eli Hertzberg, president of the Tuesday Musical Club, entertained more than 100 club members at a Christmas party at her home on Dec. 19.

GENEVIEVE M. TUCKER.

BROWNSVILLE, TEX.

Jan. 6.—Notable Club events of the Christmas season included the performance of Witty's Sacred Cantata "From Manger to Cross," given by the Brownsville Music Club in the Presbyterian Church on Dec. 27. It was very creditably sung under the baton of Mrs. C. D. Lay. Mrs. L. L. Lane accompanied at the piano. A chorus of boys, ranging in age from six to fourteen, has been organized by W. W. Rohrman, who has had many years' experience as a choral conductor. During the holiday season it assisted on many programs devoted to Christmas music. In one of these, sponsored by the Treble Clef Study Club, it had the assistance of the Girls' Choir of the Episcopal Church. The combined choruses sang in the residential and business districts. The Cavalry Band from Fort Brown, under J. W. Horton, played here on Christmas morning.

MRS. W. Y. WORLEY.

Tandy Mackenzie, Hawaiian tenor, returned to New York for the Christmas holidays, having made a long tour of the West, under the direction of Horner & Witte and the Metropolitan Musical Bureau. Mr. Mackenzie will be on tour again until the end of April.

THE NORFLEET TRIO

Has Just Completed a Tour of 28 Concerts

A FEW OF THE PRESS COMMENTS

Dallas (Texas) Morning News—From every possible standpoint the concert given Monday night by the Norfleet Trio was one of the most successful events of the current musical season. The auditorium was virtually full, the audience was both appreciative and enthusiastic and the Norfleets rendered one of the most brilliant programs of chamber music ever given in Dallas. The program ranged from the somber and morbid Trio in A minor, by Tchaikovsky, to Percy Grainger's Clog Dance, "Handel in the Strand." Everything pleased the most discriminating audience, and one number—Goëssens "Water Wheel," proved so popular that the Norfleets graciously repeated it.

Dallas (Texas) Musicle—The Trio is welded in unity and precision and its interpretation of the severely classic and equally interesting lighter numbers was marked by punctilious regard for balance and dynamics, finesse in shading and artistic finish. The program was one of sheer beauty—a revel in absolute music.

Sherman (Texas) Democrat—A crowded house welcomed the Norfleets and listened, first critically attentive, then elated and spell bound to the Trios of Tchaikovsky and Beethoven and a group of modern music. Such precision in a well-proportioned ensemble, broad and musicianly interpretations, and fine, clear finish of nuances

even in the most intricate passages is rarely heard.—Frank Renard.

Gainesville (Texas)—In addition to fine musicianship there is a charm and youthful spirit in their playing which captivates.

Memphis (Tenn.) Commercial Appeal—This is in truth an ensemble of the highest musicianship, of rare temper and intelligence, and of vast value to appreciation of the content and texture of musical composition. Such a presentation as was given yesterday is all too rare for anyone to miss it, and the absentees can very well mourn a delicious treat.

Laurel (Miss.) Daily Leader—The program was a most brilliant success from every standpoint. The Norfleets played in a manner that could not have been more beautiful.

Indianapolis (Ind.) News—... It was a fine example of ensemble playing.

Indianapolis Star—One of the most delightful musical programs ever given here.

Kansas City (Mo.) Journal Post—The Trio showed a keen sense of appreciation for the composer's text and an ensemble of refined tastes.

THE NORFLEET TRIO MANAGEMENT, 200 Claremont Ave., New York

Phone Morningside 0211

TEW

M. CLEMENSON ANNOUNCES

that

MR. WHITNEY TEW LECTURES ON AND DEMONSTRATES EVERY THURSDAY AFTERNOON AT 4 O'CLOCK the GREATEST DISCOVERY in the history of Vocal Art.

How, by the application of a principle in the PHYSICS OF VIBRATIONS, articulation as in speaking, is possible over the whole compass of 3 or more octaves

241 W. 72d

Columbus 2983

"PIERROT LUNAIRE" PUT OFF

Composers' Guild Needs More Time to Prepare for Schönberg Work

Because of the elaborate preparation required for the performance of Arnold Schönberg's "Pierrot Lunaire," scheduled to have its first American presentation under the auspices of the International Composers' Guild at its second concert, on Jan. 21, the work has been postponed and will be given for the first time in this country on Feb. 4. Greta Torpadie, soprano, will interpret the "singing-speaking" part, which, according to Schönberg, should be neither sung, spoken, nor chanted.

The work, which combines eight instruments with the voice, will be conducted by Louis Gruenberg. The instruments will be played by Le Roy Shield, pianist; Jacob Mestechkin, violinist; Robert Lindeman, clarinet; George Terme, bass clarinet, and George Possel, flautist. Besides the evening performance, the work will be presented privately on the afternoon of the same day, for the benefit of musicians, critics and students. The poem, "Pierrot Lunaire," written in French by Giraud, was used by Schönberg in a German translation by Otto Erich Hartleben, which will be sung by Miss Torpadie. An English version by Charles Henry Meltzer is in preparation.

The work has had a number of interesting productions in European capitals in the eight years of its public history, with Schönberg himself frequently acting as conductor.

Thomas to Sing in Many Cities

In January John Charles Thomas, baritone, will be heard in New York at the Friday Morning Biltmore Musicales and with the Harlem Philharmonic Society; also in Newark, N. J., Washington, Baltimore, Albany, Rochester, Boston and Fall River. On Thursday morning, Dec. 28, he appeared at the Blackstone Hotel, Chicago, in the Rachel Kinsolving series of morning musicales and the end of the month he sang at a private soirée at the home of Mrs. Reginald De Koven.

Penelope Davies Back in New York

Penelope Davies, mezzo-soprano, has returned from a six weeks' tour of the Middle West, where she appeared in the leading cities with Alexander Gunn, pianist. Miss Davies was received with enthusiasm and repeated her successes of former seasons. She was soloist in a presentation of the "Messiah" at St. Thomas' Church, New York, on Dec. 24. During January she will be kept busy with engagements in the vicinity of New York, and will start on a southern tour next month.

Swinford Sings at Brown University

Jerome Swinford, baritone, appeared in recital at Brown University on Dec. 13, creating an excellent impression in a program of American, German and Russian songs. Handel's "Where'er you Walk," the "Song of the Volga Boatmen," and "Forget Me Not" from the Hungarian were especially well received by a capacity audience. Mr. Swinford will appear in recital in Providence, R. I., on Jan. 29; and has been engaged for a joint appearance with Kathleen Parlow in Newark on Jan. 18, and as soloist with the Hartford Choral Society, Hartford, Conn., on Jan. 16. He will be soloist at the Church of the Ascension, New York, on Jan. 14 in the St. Cecilia Mass, and also in César Franck's "Beati-tudes" to be given the following week.

Quarterly Publication Tells Plans of Cincinnati Conservatory

The December issue of "Sharps and Flats," a publication issued quarterly by the students of the Cincinnati Conservatory, contains a description of the concert bureau recently established at the institution by its new general business manager, Burnet Tuthill. This organization aims to help the younger artist and at the same time to furnish competent performers for concerts and oratorios given in Ohio and nearby States. The publication also contains an account of a project for the enlargement of the

main building of the Conservatory, the addition of a new dormitory and the provision of a larger auditorium, with a stage spacious enough to accommodate the performances given by students of the school of opera and ballet. Brief biographies are given of two new members of the faculty, Modeste Alloo, conductor of the Conservatory Orchestra, and Robert Perutz, of the violin department.

NORFLEET TRIO RETURNS

Reports Finding an Awakened Interest in Chamber Music

The Norfleet Trio, consisting of Catharine Norfleet, violinist; Helen Norfleet, pianist, and Leeper Norfleet, cellist, has returned to New York for its first visit since the opening of its season in October, in anticipation of its first Aeolian Hall appearance on Jan. 22. In the course of its tour, in which it has fulfilled twenty-eight engagements, the organization has found an awakened interest in chamber music, especially among the younger people.

Besides many concerts before the student bodies of various colleges, it has given eight concerts for the Junior Department of the National Federation of Music Clubs. Among the colleges visited, where its appearances are becoming annual events, were Haskell Institute for American Indians at Lawrence, Kan., the Stonewall Jackson College and the Martha Washington College in Virginia. The players also made their third visit within the last seven months to Dallas, Tex., and were greeted by an audience of 1200 persons. While the musicians are in New York they will appear at the Morris High School and the DeWitt Clinton High School in concerts under the auspices of the Board of Education. Their Aeolian Hall program will be devoted to the Brahms Trio in B and Smetana's Trio in G Minor.

KALAMAZOO, MICH.

Jan. 6.—The Mendelssohn Trio, comprising Esther Deane Rasmussen, Eulalia Snyder Buttelman and Lloyd A. Loar, appeared recently before the Michigan State Music Teachers' Convention at Battle Creek. This was only one of many appearances which it has made before representative audiences. Mrs. Rasmussen is a leading violinist in Kalamazoo, and wife of a business man in this city. Miss Buttelman is organist and conductor of the choir at the First Congregational Church, and is an excellent violinist and pianist. Mr. Loar, who was formerly in concert work for about fourteen years, is the engineer of

acoustics and head of the experimental laboratory of the Gibson Mandolin-Guitar Company at Kalamazoo. He was the winner of the cello solo prize awarded at the Tri-City Convention of the Federated Music Clubs nearly two years ago. Mr. Loar uses the viola alta in place of the cello in the trio programs, its tone blending most effectively with that of the violin. Though the trio is occasionally heard in public, its prime purpose is the musical development of the players themselves, and no attempt has been made to commercialize the ensemble which is the result of their years of study.

Estelle Gray-Lhevinne Begins Tour

Estelle Gray-Lhevinne, violinist, who has been heard in many parts of the United States in former seasons, has returned to the concert stage after a year's absence in Europe, preparing new programs for her American audiences, and has begun a tour that will carry her from her home in San Francisco to Boston. She is continuing her custom of giving informal talks on each number, a feature which has made her work especially interesting. Mme. Gray-Lhevinne is again accompanied by her mother, who was her companion on many of her former tours.

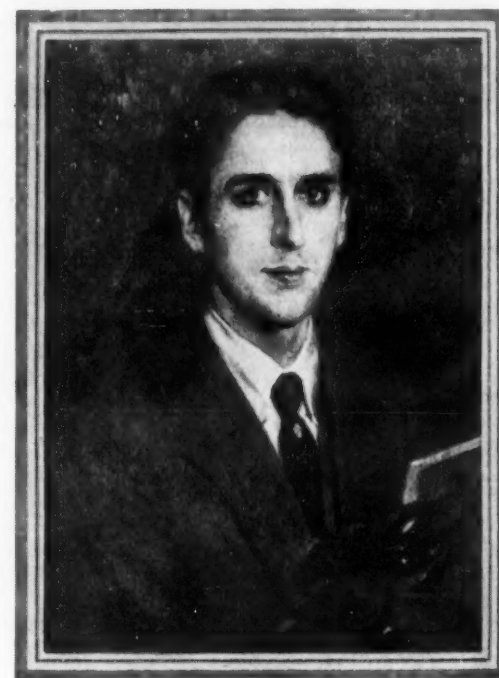
Harold Land Engaged for "Messiah" Performance in Newburgh, N. Y.

Harold Land, baritone, sang in six performances of Handel's "Messiah" in the holiday period and has been engaged for a performance of the same work in Newburgh, N. Y., on Jan. 21. Other forthcoming engagements include a recital in the Masonic Temple, Yonkers, assisted by Edward Morris, pianist and composer, on Jan. 25, and an engagement to sing in a performance of Mendelssohn's "St. Paul" at old St. Paul's Chapel, New York, on Jan. 23. He has lately appeared with success in Bloomfield and Asbury Park, N. J., and in White Plains and Richmond Hill, N. Y.

Spross Gives Program of Yuletide Organ Music

POUGHKEEPSIE, N. Y., Jan. 6.—An organ recital of Christmas music was given by Charles Gilbert Spross, assisted by J. Horace Smithy, baritone, in the Presbyterian Church on the afternoon of Dec. 27. The program included numbers by Dubois, a Fantasia on Old Carols by Faulkes, and Elgar's "Pomp and Circumstance." Mr. Smithy sang "Creation's Hymn" by Beethoven, "There's a Song in the Air" by Speaks, and "Morning Hymn" by Henschel.

Axel Skjerne Arranges Series of Recitals at University of Indiana



Axel Skjerne, Head of Piano Department of Indiana University

Axel Skjerne, head of the piano department of the University of Indiana, at Bloomington, has arranged a series of recitals to be given in the University Auditorium, in which members of the faculty and advanced students will appear. Mr. Skjerne, who assumed his new post in the fall, is in charge of a rapidly growing class. He will be heard in joint recital with Alfred Wallenstein, cellist, in Chicago early in the year, and has been engaged for a recital in Indianapolis. Later in the season he will be heard in a series of two-piano recitals with his wife, who was Frances Garwood Fisher of Philadelphia.

Mr. Skjerne was accompanist for the late Maud Powell during the last three years of her concert work. He studied with Franz Neruda in Copenhagen and Stockholm, and has been the accompanist of many famous artists. After the death of Maud Powell he made a concert tour of South America and has since appeared in concerts in the United States.

CEDAR FALLS, IOWA.—Guy Maier and Lee Pattison, pianists, gave a recital at the auditorium of the State Teachers College recently.



HUTCHESON

FIFTH NEW YORK RECITAL of the Season

Saturday Afternoon, Jan. 20, 1923

STEINWAY PIANO

DUO-ART RECORDS

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Blue
Night Message	Nhs
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Blue
Night Message	Nhs
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

NEW YORK, January 1, 1923

To LOCAL MANAGERS

United States and Canada

Hutcheson's Chopin recital here last Saturday record breaking. Hall and stage crowded. Many turned away. Nine encores.

Loudon Charlton

Carnegie Hall, New York.

PHONE

CROSBY

SOPRANO

Concert—Recital—Oratorio

NOW BOOKING

Management: ANTONIA SAWYER, Aeolian Hall, New York City

MUSICAL AMERICA'S GUIDE for 1923

Edited and Compiled by

John C. Freund

IS NOW IN PREPARATION

Price, Cloth, \$2.00

¶ This book, first published in 1921, has met with UNIVERSAL APPROVAL.

¶ The 1923 GUIDE will contain important additional features including a select list of representative teachers, schools, colleges, conservatories in the leading centers and also a roster of leading artists in America. It will be in every way more complete.

¶ MUSICAL AMERICA'S GUIDE is retained throughout the year as the STANDARD REFERENCE WORK of the musical activities of United States and Canada.

¶ As an ADVERTISING MEDIUM it is recognized as being unequalled, as proved by the appearance in it each year of the advertisements, increasing both in number and size, of prominent Concert Artists, Teachers, Managers, Music Publishers and well known houses in the musical industries.

¶ To ensure good location it is advised that early reservation be made for advertising space in MUSICAL AMERICA'S GUIDE for 1923.

ADVERTISING RATES

1	page.....	\$150.00
$\frac{2}{3}$	"	100.00
$\frac{1}{2}$	"	75.00
$\frac{1}{3}$	"	50.00
$\frac{1}{4}$	"	37.50

Preferred position rates on request

Address: Advertising Department

THE MUSICAL AMERICA COMPANY

501 Fifth Avenue

New York City

Paderewski Acclaimed by Capacity Audience at Second Boston Recital

Pianist Again Stirs Unbounded Enthusiasm—People's Symphony Plays Wagner Program—Juan Manen Heard in His Own Violin Transcriptions—Vladimir Rosing and Leonidas Coronis Give Recitals

By HENRY LEVINE

BOSTON, Jan. 9.—Ignace J. Paderewski gave his second Boston recital on Sunday afternoon, Dec. 31, at Symphony Hall. His program consisted of Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata, Op. 111, Schumann's Sonata, Op. 11, a Chopin group, a Nocturne by Paderewski, and Liszt's Twelfth Hungarian Rhapsody. A capacity audience, equally as large as at the first concert, attended the second. Mr. Paderewski played with characteristic breadth and sweep, revealing the broad contours of the music, and eschewing over-refinements of detail. Nor were details overlooked. His incomparable finger work, his glowing tone, his poetic sense, his stormy bravura were ever present, but these were subordinated to the mass effects with which the pianist was preoccupied. The glamour of the first concert, with its heroic program, the initial skepticism and ultimate astonishment in Mr. Paderewski's unabated powers, were naturally absent from the second concert. Unbounded enthusiasm was nevertheless stirred by the pianist, and only the darkening of the hall after many encores had been played sent an insatiable audience home.

People's Symphony in Wagner Program

The People's Symphony, conducted by Emil Mollenhauer, gave its tenth concert on Sunday afternoon, Dec. 31, at the St. James Theater. An all-Wagner program attracted a large audience. Mr. Mollenhauer chose for orchestral numbers the Introduction to Act III of "Die Meistersinger," the Vorspiel and Liebestod from "Tristan und Isolde," and the "Ride of the Valkyries." These were performed with rich tonal depth and sonority, and with an orchestral sweep of stirring proportions. H. Wellington Smith, basso cantante, gave an impressive performance of Wotan's Farewell from "Die Walküre." The "Rhinedaughters' Song" from "Die Götterdämmerung" was effectively sung by Dorothy Peterson, soprano, Mary Dyer, mezzo-soprano, and Jean MacDonald, contralto. The varied program met with unstinted success, and soloists, orchestra and conductor were keenly applauded.

Vladimir Rosing Sings Varied List

Vladimir Rosing, Russian tenor, gave a recital at Jordan Hall, on Wednesday evening, Jan. 3. Whereas only Russian songs had been sung by Mr. Rosing at his series of three concerts last season, at this concert songs by Chopin, Grieg, Schumann, Cyril Scott, folk-songs by Lord Rendal and Herbert Hughes were added to the Russian songs of the program. Characteristic of Mr. Rosing's interpretations is an intensity that would wring the last drop of meaning out of his songs. To this purpose he employs facial and bodily mannerisms which serve

to intensify the significance of the music. While he is undoubtedly well versed in the arts of song, employing an effective *mezza-voce* and falsetto, as well as sustaining on occasion a beautiful melodic line, he chooses to employ dramatic declamatory effects in vivid personal projections of his songs. A small but distinguished audience was enthusiastic over Mr. Rosing's performance. In Harry Whittemore he had an accompanist of exceptional skill and adroitness.

Juan Manen, Spanish Violinist, Heard

Juan Manen, Spanish violinist, played at Jordan Hall, on Thursday evening, Jan. 4. His program consisted of the Saint-Saëns Concerto in B Minor, Wieniawski's "Legende," Brazzini's "Dance of the Cobolds," and transcriptions by the violinist of Tartini's Sonata in G Minor, Bach's Rondo and Badinerie, Laserna's "Arieta Espanola," and Daquin's "Le Coucou." These transcriptions are ingenious adaptations for the violin. They are written in characteristic violin idiom, and are fluent and delightful. "Le Coucou," an especially attractive violin version of Daquin's piece for the piano, was repeated. Mr. Manen is not of the virtuoso type of violinist. Nevertheless his technical equipment is all-sufficient; but it is not used for mere display. His chief attraction lies in the super-refinement of his playing. His bowing is artful to a fault, his control of tone color is resourceful to a high degree, and his sense of artistic values unerring and refreshing. Karl Riedel at the piano performed creditably.

Greek Baritone Gives Recital

Leonidas Coronis, Greek baritone, was heard in a recital at Jordan Hall, on Friday evening, Jan. 5. He sang songs in Italian, French, Russian and Greek. Mr. Coronis possesses a baritone voice of pleasing quality and color. It has also depth and sonority. His interpretations are eloquent, and are strongly characterized with the aid of facial and bodily expressions. A less dramatic insistence at times would have given variety to his singing. An observance of sustained melodic line would be a welcome contrast to the robust, heroic methods employed. Enrico Barraja, one of whose songs were sung, accompanied with no little musical taste. Giuseppe Adami, violinist, assisted with two groups of songs.

Club Programs Attractive

The MacDowell Club gave its fortnightly afternoon concert at Steinert Hall on Wednesday, Jan. 3. Helen D. Lovejoy, pianist, gave pleasing interpretations of a group of piano compositions. Elizabeth Bingham, contralto, Irene Forté, violinist, and Mrs. Ora Williams Jacobs, soprano, also contributed groups of compositions. Frederic Tillotson, pianist, played works by Cyril Scott, Ravel, Chopin and Albeniz, with the refinement of touch and artistic perception which have come to characterize his pianistic abilities.

The Chromatic Club gave a musicale at the Copley Plaza Hotel on Tuesday morning, Jan. 2. Maria di Pesa, so-

prano, sang an aria from "La Bohème," and a group of songs. The Myrtle Jordan trio, composed of Carmela Ippolito, violin, Mildred Ridley, cellist, and Myrtle Jordan, piano, played the Ropartz Trio in A Minor. Ethel Hutchinson, pianist, gave charming interpretations of a group of compositions by Bach-Saint-Saëns, Grainger, and Arensky. She also gave a brilliant performance of Liszt's E Flat Concerto, and was assisted by Heinrich Gebhard at the second piano.

Chicago Opera Forces Announce Repertory for Boston Visit

BOSTON, Jan. 9.—Beginning Monday evening, Jan. 22, the Chicago Civic Opera Association will give sixteen performances at the Opera House. The repertory is as follows: First week—Monday, "Aida"; Tuesday, "Tosca"; Wednesday matinee, "Cavalleria" and "Pagliacci"; evening, "Rigoletto"; Thursday, "Love of Three Kings"; Friday, "Walküre"; Saturday matinee, "La Bohème"; evening, "Trovatore." Second week—Monday, "Love of Three Kings"; Tuesday, "Parsifal"; Wednesday matinee, "Snow Maiden"; evening, "Tosca"; Thursday, "Walküre"; Friday, "Butterfly"; Saturday matinee, "Carmen"; evening, "Jewels of the Madonna." The principal singers announced are the following: Sopranos, Mary Garden, Rosa Raisa, Edith Mason, Claudia Muzio, Florence Macbeth, Mary McCormic; contraltos, Louise Homer, Cyrena Van Gordon, Irene Pavloska, Maria Claessens; tenors, Tito Schipa, Forrest Lamont, Charles Marshall, Angelo Minghetti, Giulio Crimi, Ludovico Oliviero, Octave Dua, Jose Mojica; baritones, Georges Baklanoff, Giacomo Rimini, Cesare Formichi, Desire Defrere; basses, Virgilio Lazzarri, Edouard Coireuil. The conductors will be: Giorgio Polacco, Ettore Panizza, Richard Hageman, Pietro Cimini. The sum of \$100,000 has been subscribed as a guarantee fund for the two weeks of grand opera. Such public response indicates that Boston wants permanent opera for its own. Arrangements are already under way for longer seasons in the future and gradually the foundations will be laid for a new and greater Boston Opera Company. H. L.

Algonquin Club Hears May Peterson

BOSTON, MASS., Jan. 9.—May Peterson, soprano of the Metropolitan Opera Company, was soloist at a recent concert at the Algonquin Club. The Boston Symphony Ensemble furnished the orchestral part of the program, which opened with Weber's "Oberon" Overture. Miss Peterson sang four groups of songs and was obliged to add a number of encores, including a Norwegian Echo Song, "Comin' through the Rye," "Cuckoo Clock," "Dixie," and "Little Irish Girl." Miss Peterson is a great favorite with Boston audiences and emphasized again her popularity at this concert, which was of a private nature for members of the club and invited guests. Miss Peterson's accompaniments were admirably played by Charles Touchette.

Violinist Talks on Old French Music

BOSTON, Jan. 6.—Edith Lynwood Winn, violinist, numbered among her recent engagements an afternoon of Old French Music at a meeting of the Mothers' Club in Woonsocket, R. I.; a lecture-recital on Old French Music before the Foxboro, Mass., Woman's Club; an appearance as soloist before the Music Lovers' Club of Boston and as soloist before the Paul Jones Chapter of the D. A. R. of Boston.

Florence Mulholland, American contralto, will be soloist with the Scottish Society, Detroit, Mich., on Jan. 18. On Jan. 25 she will appear in Youngstown, Ohio, and on Jan. 26 in Pittsburgh.

Frances Paperte, mezzo-soprano of the Chicago Civic Opera Association, who recently returned from a Western concert trip, has taken a new studio-apartment on Riverside Drive, New York. Her recital activities will keep her in and near New York for the next few weeks, after which she will leave for a long trip through the Southwest.

Dai Buell Gives Lecture-Recitals in Sound-Proof Music Room

BOSTON, Jan. 6.—Dai Buell, pianist, lately completed a series of lecture-recitals in the sound-proof music room built into her bungalow "Aloha," at Newton, Mass. The classes in musical appreciation were essentially for adults. The artist brought magic harmonies from the strings of the instrument and told her auditors how to listen to music intelligently so as to understand the spirit of the composer, to visualize his idea, to know what he actually had in mind and to realize his mood. It was an interesting experiment in psychology. Thanks to the comfort of soft lights and the intimate personality of the artist, the listeners obtained what they could never receive in the atmospheric conditions of a barren concert hall. Miss Buell played the works of representative composers of different musical periods. She discussed and analyzed them. She elaborated on their historical and romantic settings. She revealed Beethoven, Chopin, Ravel, Liapounoff, Debussy and Rimsky-Korsakoff as they are and interpreted the divine flame that emanates from their master works. W. J. P.

May Kelsey Retains Solo Position in New Haven Church

May Kelsey, soprano, has been retained as soloist of St. Paul's Episcopal Church in New Haven, Conn. It was inadvertently stated in a recent issue that Esther Johnson, a pupil of A. Russ Patterson, New York vocal instructor, had been chosen for the position. Miss Johnson is a member of the choir.

Malaguti to Manage Ella Kolar

BOSTON, Jan. 9.—Ella Kolar, mezzo-soprano, who was formerly under the management of Allen & Fabiani, Inc., of New York, is now under the exclusive management of Charles D. Malaguti, president of the Boston Civic Grand Opera Association. Miss Kolar has appeared in successful concerts at Symphony Hall with the Italian Symphony Orchestra and with the Eighteenth Century Orchestra at the St. James Theater. She has also sung in recital in Orchestral Hall, Chicago. H. L.

Thuel Burnham's Tour



Sold out houses the rule on Eastern and middle-Western tour just finished.

A few of the newspaper comments.

Tyrone, Penn. (Nov. 20)

"The playing of this celebrated artist was masterful and inspiring. His interpretations are above all things aesthetic and it is evident that he feels every thing that he plays."

Dubuque, Ia. (Nov. 22)

"The smallest compositions as well as the greatest he plays with the finest artistry."

Davenport, Ia. (Catholic Messenger)

"His playing of the Chopin Polonaise was that of a great artist."

Parkston, S. D. (Nov. 27)

"Played with dash and abandon. Audience moved to highest pitch of enthusiasm."

Mitchell, S. D. (Nov. 28)

"His masterful interpretations were full of dynamic power and beauty of tone."

Des Moines, Ia., Capitol (Dec. 3)

"Two hours of wonderful piano playing. Perfect relaxation and splendid tone quality."—(E. Bristow.)

South Bend, Ind. (Dec. 4)

"The Erl-king demonstrated the breadth of Burnham's virtuosity and revealed the picture like a staged drama."

—Steinway Piano Used—

Per. Rep. Russell Wragg, Steinway Hall

New York City

Personal Address, No. 10 Fifth Ave.

New York City

Season 1923-1924

Mgt. of Harry & Arthur Culbertson

New York Chicago

Aeolian Hall 4832 Dorchester Ave.

HENRY LEVINE
PIANIST—ACCOMPANIST—COACH
Steinert Hall, Boston

STEPHEN TOWNSEND Teacher of Singing
Boston, 6 Newbury St., Friday—Saturday—Monday
New York, 125 E. 37th St. (Vanderbilt Studios), Tuesday—Wednesday—Thursday

THE HUBBARD STUDIOS OF VOCAL INSTRUCTION
ARTHUR J. HUBBARD VINCENT V. HUBBARD
Boston: Symphony Chambers New York (Mr. Vincent V. Hubbard on Mondays): 807-808 Carnegie Hall

FRIDA

STJERNA

SWEDISH-AMERICAN SOPRANO
CONCERTS—COSTUME RECITALS
AVAILABLE SEASON 1922-23
(Limited Number of Artist Pupils Accepted)
Studio: 212 Losoya St., San Antonio, Texas
Master Classes in New York City, Summer of 1923

Chicago Establishes Her Claim to

"La Juive" is Added to Opera List and "Force of Destiny" is Also Given

Verdi Work Fails to Impress at Much Belated Local Première, But Halévy Opus Brings New Successes for Charles Marshall and Rosa Raisa—Galli-Curci and Tito Schipa Delightful in First "Barber" of Season—Louise Homer Gives Fine Performance of "Dalila"

CHICAGO, Jan. 6. — Halévy's "La Juive," which has been tentatively scheduled for production for more than three seasons, was given by the Chicago Civic Opera Association on New Year's Eve. Charles Marshall, Rosa Raisa, Edith Mason, Virgilio Lazzari and Angelo Minghetti were entrusted with the leading rôles, and there was a capacity audience.

A remarkable impersonation was given by Charles Marshall as Eleazar. It was a graphic picture of the old Jew, harassed and oppressed on all sides, but, nevertheless, maintaining a simple, quiet dignity.

Mr. Marshall's histrionic capabilities have never had wider scope than in this rôle, and his acting had nobility and sublimity. He made the final episode one of tragic intensity. Mr. Marshall's characterization would have excited widespread comment on the legitimate stage, but it became doubly effective when combined with his singing. The sweetness and sincerity of paternal love and devotion, the anguish and bitterness of a troubled and perplexed soul, were emphasized by his expressive singing.

The Rachel of Rosa Raisa had the sweetness and simplicity of girlishness, tempered with the sincere faith and implicit trust in her religion and her great love for Leopold. Her voice had a glorious ring, and she soared into regions generally reserved for coloraturas with poise and surety. Her acting had many moments of dramatic fire.

Edith Mason as Princess Eudossia sang with unwonted fire and enthusiasm. The sparkling iridescence of her tones and the purity and evenness of her runs and trills were qualities markedly evident; and she deepened and enriched the rôle with dramatic feeling and imagination. The duet between Rachel and Eudossia was a fine exhibition of pure vocalism.

The Cardinal Brogni of Virgilio Lazzari was dignified and austere. His voice had a rich sonority and fullness of tone. His acting impressed with its sincerity and straightforwardness. Angelo Minghetti interpreted Prince Leopold with youthful charm and grace. His voice, though light, carried well. Désiré Deffrère was good as Ruggiero, and the small parts given to Sallustio Civali and Milo Luka were competently handled. Hector Panizza conducted, keeping masterly rein on singers and orchestra and bringing out the rich tunefulness and coloring of the score. The opera, which was sung in Italian, was repeated on Thursday evening with the same cast.

"Rosina" and the "Barber"

"The Barber of Seville," given for the first time this season on Wednesday evening, became a delightful frolic when interpreted by artists such as Amelita Galli-Curci, Tito Schipa, Mr. Lazzari, Giacomo Rimini, and Vittorio Trevisan.

The rôle of Rosina fits Mme. Galli-Curci ideally. The elfin whimsicality and dainty roguishness of her interpretation is thoroughly enjoyable. She enters into the spirit of fun with a vim. When she has to sing she does so with unconscious ease and charm. The music is especially grateful to her and on Wednesday night her voice had all its wonted beauty. She sang the Polonaise from "Mignon" in the Lesson Scene with a spontaneity and flexibility that proved she is still the Galli-Curci of old. "Home

Sweet Home" followed, and the clamorous applause which signified a disregard for "no encore" rules forced her to repeat this number.

Mr. Schipa, as Count Almaviva, is another artist who believes that the "Barber" can prove as delightful to the singer as to the spectators. His many ingenious artifices to gain an audience with his beloved were provocative of much amusement. His singing in the first act was of the highest order. In the Serenade he scorned orchestral assistance and strummed his own accompaniment on the mandolin.

Mr. Lazzari's Basilio has ever been a model of artistic clowning, but this season he added several new touches of comedy to his interpretation that kept the audience convulsed while he was on the stage. His aria in the second act was a fine piece of singing. Figaro in the hands of Mr. Rimini is a good-natured, fun-loving individual, delighted to be of assistance to the young lovers. His singing of the "Largo al factotum" was accomplished with dash and spirit. Mr. Trevisan again gave his inimitable interpretation of Dr. Bartolo, a part in which he is unsurpassed. Maria Claesens as Bertha, Anna Correnti as Ambrosio, Lodovico Oliviero as Fiorello, and Sallustio Civali as the Sergeant, completed the cast. Pietro Cimini kept the performance moving along at a lively pace.

Homer as "Dalila"

"Samson et Dalila" was given for the first time this season on Friday evening, after numerous requests from opera patrons to hear Mr. Marshall and Louise Homer in the title rôles. It was one of the finest performances of the present season.

Although Mr. Marshall had sung Eleazar the evening before and had been fighting a cold for several days, his Samson was another notable achievement. His voice had a clarion ring of triumph in the first act and a note of passionate yearning and intensity in the second. In the Mill Scene his acting and singing were filled with heartbreaking sadness and bitterness, but in the Temple Scene he thrilled with his silver-toned cry.

Mme. Homer was a regal Dalila. Her voice had an unbelievably youthful quality, and was rich in color and texture. The second act aria, "My Heart at Thy Sweet Voice," was sung with impassioned feeling. Her work throughout, in singing and acting, offered a model for aspiring artists.

The rich, ringing quality of Cesare Formichi's baritone seemed to have found its proper medium in the music allotted to the High Priest. It is by far the most artistic singing that he has done this season. Edouard Cotreuil was admirable as the Old Hebrew, and Mr. Deffrère did much with the small part of Abimelech. Others in the cast were Messrs. Oliviero, José Mojica and Civali. The ballet led by Adolph Bolm and Anna Ludmila in the Temple Scene was colorful, but without distinction. Giorgio Polacco's conducting had magnetism. The spirit of oratorio hovered over both orchestra and chorus, and the rich beauties of Saint-Saëns' score were interpreted with loving care and tenderness.

Belated "Force of Destiny"

The first performance in Chicago of Verdi's opera, "Force of Destiny," was given on Saturday afternoon without eliciting much favorable comment. The music is rich in melodic content, but the story is involved and the action slow and

unwieldy. Even with Mme. Raisa, Mr. Lazzari and Irene Pavloska in the cast the performance dragged and caused many in the audience to glance furtively at their watches to see if they could spare time enough to stay until the end. With numerous scenes seemingly arranged to give the artists an opportunity for solo or duet work, the production resembled a grand concert with occasional choral accompaniment.

Mme. Raisa, in excellent voice, dispensed the music of Leonora with her usual vocal charm and artistry, vainly trying to bring some semblance of reality to a rôle that offered little opportunity for acting. Mr. Lazzari sang the music of the Abbot with his accustomed authority and excellence, but he too seemed to realize the hopelessness of the plot and gave his entire attention to singing. Miss Pavloska as Preziosilla managed to infuse some life and reality into the scenes in which she appeared. Giulio Crimi sang well as Alvaro, his voice coming out at times with unusual warmth and beauty. Mr. Rimini as Carlo merited commendation for his restrained singing. Mr. Deffrère was capital as Melitone and his clever clowning somewhat lightened the heavy burden the opera seemed to impose upon the audience. Hazel Eden made much of the small part of Leonora's maid. Others in the cast were Messrs. Oliviero and Luka. Mr. Panizza conducted admirably.

"Traviata" was repeated on Monday evening with Amelita Galli-Curci, Tito Schipa and Giacomo Rimini again in the principal rôles. The beautiful dancing of Miss Ludmila was once more acclaimed.

Mr. Formichi was the Count di Luna in the fourth performance of "Trova-tore." His voice had its usual beauty and ring. Claudia Muzio as Leonora, Mr. Crimi as Manrico, Cyrena Van Gordon as Azucena, Mr. Lazzari as Ferrando, and Miss Eden as Inez, repeated their successes of previous performances. C. Q.

Civic Orchestra Plays

CHICAGO, Jan. 6.—The Civic Orchestra gave a concert in Orchestra Hall on Sunday afternoon, with Frederick Stock, Eric DeLamar and George Dasch conducting different portions of the program. An excellent reading of Philo Otis' Benedictus was given by Mr. DeLamar, the orchestra playing with well-balanced tone and color. Mr. Stock conducted John Alden Carpenter's "Pilgrim's Vision," bringing out the full resources of the orchestra in a delightful interpretation of this number. Paul Snyder, pianist, was the soloist, playing the first movement of Tchaikovsky's piano concerto. His tone was clear and agreeable and his technical equipment adequate.

CHICAGO, Jan. 6.—Mary McCormic, soprano of the Chicago Civic Opera Association, sang for the women prisoners in the Bridewell, later singing for the men prisoners and those in the Bridewell Hospital on Christmas morning. In the afternoon she sang for the Mary Garden forum of the Hobo College and distributed fifty dollars in dimes after her concert.

CHARLES MARSHALL
World's Famous Tenor
Management HARRISON & HARSHBARGER
1717 Kimball Hall, Chicago

JESSIE CHRISTIAN
Soprano
Management, Harrison & Harshbarger,
1717 Kimball Hall, Chicago

HERBERT GOULD
Basso
Chicago Opera Ass'n
Management, Harrison & Harshbarger,
1717 Kimball Hall, Chicago

SUITE BY SAAR HEARD

Chicago Symphony Gives Première of New Composition

CHICAGO, Jan. 6.—The Chicago Symphony concert in Orchestra Hall, on Saturday evening brought forward Louis Victor Saar's composition, "From the Mountain Kingdom of the Great Northwest," selected last spring as one of five numbers for the final test for the \$1,000 prize offered by the North Shore Music Festival.

It is a suite of five tone pictures, reminiscent of a trip through the Rocky Mountains. It is melodious and introduces novel orchestral effects. The composer has the necessary technique to express himself clearly and the talent to convey the moods suggested by the titles of the tone pictures.

Toscha Seidel, violinist, was soloist at the Saturday evening concert. In the Beethoven concert his tone was clear and his technical mastery complete, but in the endeavor to conform to the classic mood his playing became somewhat draggy and wearisome at times.

Chausson's Symphony in B Flat found the orchestra in its happiest mood, revealing in the rich, melodic material with which this symphony abounds. Wolf-Ferrari's overture to the "Secret of Suzanne" began the program.

String Quartet in Recital

CHICAGO, Jan. 6.—The Chicago String Quartet gave the fifth of its series of Tuesday morning chamber recitals at the Ambassador Hotel. The program included Schumann's Quartet in A, Nocturne by Borodine and Ravel's Quartet in F. The playing had delicacy, refinement and beauty of tone, together with the vigor of youth.

SUMMY'S CORNER

Tales from Story Books

By H. O. Osgood

Five Short and Easy Piano Pieces for Young Folks to Play and Enjoy

1. OLD KING COLE.....\$0.30
2. RIP VAN WINKLE..... .40
3. CRUSOE AND FRIDAY..... .40
4. PECULIAR LULLABY OF THE DUCHESS.... .30
5. ROBIN HOOD AND HIS MERRY MEN..... .40

Complete (Summy Edition 103) .90

Teachers will "enjoy" these splendid little pieces as much as pupils. There is merit in every measure, and imagination, skill, and a practiced knowledge of what the young pupil needs. They can well stand as a modern instance of Schumann's ALBUM FOR THE YOUNG.

CLAYTON F. SUMMY CO.

Publishers

429 So. Wabash Ave. Chicago

MARY McCORMIC

Dramatic Soprano

Chicago Civic Opera

Auditorium Theatre, Chicago

MARGARET CARLISLE

PIANIST—ACCOMPANIST

Address care Musical America

80 E. Jackson Blvd. Chicago

VIOLA COLE

AUDET

Pianist, Fine Arts Bldg., Chicago

DWIGHT EDRUS COOK

DRAMATIC TENOR

1635 Kimball Hall Chicago

HAYDN OWENS

Pianist—Accompanist

Conductor—Vocal Coach

1227 KIMBALL HALL CHICAGO

L. SHADURSKAYA

RUSSIAN PRIMA—BALLERINA

Chicago Musical College, 634 Michigan Boulevard

Studio 64 E. Van Buren St., Chicago

GRACE HOLVERSCHEID

SOPRANO

801 No. Euclid Ave. Oak Park, Ill.

MR. AND MRS. HERMAN DEVRIES

Vocal Teachers, Studio, 528 Fine Arts Bldg., Res., Congress Hotel, Chicago

Musical Supremacy of the West

ALBERT SPALDING PLAYS

American Violinist Is Heard in Orchestra Hall Recital

CHICAGO, Jan. 6.—Albert Spalding, American violinist, gave a recital in Orchestra Hall on Monday afternoon and supported the opinion that he is to be ranked as one of the great artists of the day. For sheer beauty of tone, technical finish, and admirable interpretations, this was an outstanding event. There is a refinement of tone and an earnestness of purpose in Mr. Spalding's playing that is lacking in many of the famous violinists of today, who give more attention to brilliant virtuosity and pyrotechnics than to smooth, finished work. His is the thoughtful effort of an artist who regards the masters he interprets with the reverent and humble attitude of the sincere worshipper. His program was compiled from the works of the classic and modern composers and included his own arrangement of two Chopin waltzes. A crowded house greeted the violinist and kept him busy with extras until long after the usual concert closing time.

Edison Symphony Gives Program

CHICAGO, Jan. 6.—The Edison Symphony, conducted by Morgan Eastman, gave another of its popular programs on Thursday night in Orchestra Hall. Mr. Eastman gave Ganne's "Le Père de la Victoire," the Godard "Adagio Pathétique," German's "Nell Gwynne," excerpts from "Tosca," the Introduction and "Borghild's Dream" from the "Sigurd Jorsalfar" Suite of Grieg, a valse by Joyce and the "Dance of the Serpents" by Boccalari. There were numerous extras.

Louis Eckstein Promises Unusual Summer Season at Ravinia

CHICAGO, Jan. 6.—Louis Eckstein, director of opera at Ravinia, will be at his New York offices in Aeolian Hall during the fortnight beginning Jan. 15 to go on with his plans for the summer season. That these plans include a number of operas new to the Ravinia repertoire he made known at the end of the 1922 season. The season of ten weeks and three days for 1923 will begin on Saturday, June 23, and continue until Labor Day, Sept. 3. Mr. Eckstein makes no announcement as to the roster of artists for the coming season, but says he is contemplating an unusual season.

Gilbert Wilson in Concerts

CHICAGO, Jan. 6.—Gilbert Wilson, bass-baritone, is fulfilling a number of concert engagements in Ohio. On Dec. 21 he gave an informal concert in the Young Women's Christian Association recital hall, singing O'Hara's "Living

God," Hageman's "Charity," Keel's "Salt Water Ballads," "Trees" by Rasbach, "Homing" by Del Riego, and others. The women's chorus trained by Mr. Wilson sang the cantata "Young Lovell's Bride," "Indian Cradle Song," and the "Hostess House Song" written and composed by Mr. Wilson.

America Has Grown in Musical Appreciation, Rosa Raisa Maintains



© Underwood & Underwood

Rosa Raisa, Soprano of the Chicago Opera

CHICAGO, Jan. 6.—The American public has gained in musical appreciation within the last decade, says Rosa Raisa, soprano of the Chicago Civic Opera Association. "Today the public responds more quickly to work well done, and its judgment seems based on sounder knowledge and wider acquaintance with music than in years past. You may be surprised to learn that the singer is able to sense intuitively whether her audience is or is not a musical one. It is so inspiring to sing for an appreciative audience."

Regarding the rewards and penalties of an operatic career, Mme. Raisa says: "Many young girls visit me and ask me to hear their voices. Some of the voices are very lovely, but when I find a girl who has a good position I generally advise her to keep it and study music as a recreation. I tell them about the trials and uncertainties of an operatic career, of the many hardships and disappointments awaiting them." Mme. Raisa has, however, encouraged many young singers who showed promise.

Sevcik to Arrive at Bush Conservatory in March

CHICAGO, Jan. 6.—Although delayed in his native land by the death of Franz Ondricek, which made it necessary for him to take complete charge of the violin master school at Prague, Otakar Sevcik will arrive in Chicago about March 1 to teach at Bush Conservatory. The Conservatory reports a flood of applications in connection with his work. Sevcik will give a free scholarship for private lessons during the six months of his season at Bush Conservatory to the most talented and deserving pupil selected in open competition. Sevcik will remain at Bush Conservatory throughout the summer months and until Sept. 1. Many teachers and busy professionals will thus have an opportunity to study with him.

Mrs. Herman Devries Presents Pupils

CHICAGO, Jan. 6.—Mrs. Herman Devries presented a number of her vocal pupils in a studio recital on Friday afternoon before an audience of singers from the opera, critics from the daily newspapers and musical journals and local musicians. Mrs. Devries was at the piano throughout. Helen Freund, an eighteen-year-old pupil, sang the Polonaise from "Mignon" with the virtuosity and brilliance of an experienced artist. Her pleasing personality and voice of beautiful quality promise a successful future. Other talented pupils participated in the program.

"CORSIKAN GIRL" GIVEN ITS FIRST PERFORMANCE

J. Lewis Browne's Opera Proves Full of Singable Tunes and Good Music

CHICAGO, Jan. 6.—"The Corsican Girl," an opera by J. Lewis Browne, organist of St. Patrick's Church, Chicago, was produced at the Playhouse on Thursday afternoon as the second presentation of the Opera in Our Language Foundation. The composer conducted.

The opera contains a wealth of melody and, if produced by a major company with artists of the first rank, it would undoubtedly become a favorite. Dr. Browne has not scorned to use singable tunes and airs in writing this music, and the melodic line continues even in the

more dramatic parts. The audience enjoyed the music and several of the numbers had to be repeated. An intermezzo carried a direct appeal and was heartily applauded.

Edith Allan's work stood out from the rest of the cast, but all sang with earnestness and sincerity. The staging was amateurish and inadequate, but in spite of many deficiencies the intrinsic merits of the work were apparent and success belonged to the composer.

Hugo's "Temple Dancer" served as a curtain raiser. An augmented orchestra gave better opportunity to judge the tunefulness of this score. Peggy Center Anderson, Floyd Jones and Walter Allen Stults again interpreted the leading rôles. C. Q.

ARRANGE CONCERT SERIES

Eastman School to Present Children's Programs

ROCHESTER, N. Y., Jan. 6.—Beginning with this semester, the Eastman School of Music will inaugurate a series of concerts for children, the first of which will be given by Guy Maier, pianist, on Jan. 22. This is a phase of education in musical appreciation which the school management believes to be of major importance. The second concert of the series will be given by Mona Gondre, diseuse, and Elsie Sorelle, harpist, on Feb. 24. The third concert will be given by the Chamber Music Art Society on March 24.

Joseph Bonnet, organist, will shortly resume his master classes for organ students at the school and the classes will be held in Kilbourn Hall, the completion of the new organ offering exceptional facilities.

The development of the orchestra into a capable playing ensemble, in which thorough training under skilled direction is given in preparation for fulfilling the wide demand for orchestra players of experience and ability, is one of the earnest aims of the school. Arrangements are under way to effect a closer relationship between music in the public schools and the Eastman School, whereby players in public school orchestras may become members of the Eastman School Orchestra, under the direction of Selim Palmgren. Such an arrangement would be in keeping with the co-operative policy of the school. The affiliation with the Eastman Theater provides unusual facilities for orchestral training, the first men of the different sections of the orchestra being teachers in the school. A. C.

SALINA, KAN.

Jan. 6.—A new section has been organized by the Twentieth Century Club, a departmental organization with two music sections, organized several years ago. The new section, which will be known as the Music Appreciation Section, will include a third of the club membership, which is studying music exclusively. Active membership is limited to thirty. A large associate membership will provide means for giving events of a community nature. The officers of the new section are: Marian Steck, president; Edna Hanna, vice-president; Wilma Fritschy, secretary, and Mrs. Ernest L. Cox, treasurer.

Allen McQuhae, tenor, was heard here in concert recently in the first program in the Fritschy Concert Series. The singer gave a number of encores. Frances King was the accompanist.

MARIAN STECK.

NEW ALBANY, IND.

Jan. 6.—"The Messiah" was admirably sung on the afternoon of the last day of the year at the First Presbyterian Church. There were a chorus of sixty voices and an orchestra of twenty players, conducted by Earl Hedden, and the organ was played by Elizabeth Vogel. The solos were sung by Elizabeth Hedden, soprano; Agatha Scheaffer, contralto; William Hedden, tenor, and Ridgway Gebhardt, bass. A capacity audience heard the oratorio.

CHICAGO, Jan. 6.—Orpha Kendall Holstman, soprano, sang in "The Messiah" at Irving Park on Dec. 31, Noble Cain conducting. Mrs. Holstman will give a program of American folk-songs at the Portage Park Club on Jan. 16.

CLUB PROGRAMS IN CANTON

Wooster Artists Play as Guests—Church Choirs Active

CANTON, OHIO, Jan. 6.—The MacDowell Club gave various programs at different institutions during holiday week, and on Thursday last presented Homer Edward Crain, violinist, and Irene Sadler Crain, pianist, of the Conservatory of Music, College of Wooster, before a large audience. The Junior Club gave its December program at the studio of Mrs. Dretke.

The Trinity Reformed, Trinity Lutheran, First M. E., St. Peter's Catholic, Simpson M. E. and Cavalry Presbyterian churches gave elaborate programs on Christmas day. Some of the numbers were Protheroe's "Story of Bethlehem," Coombs' "The First Christmas," Buck's "The Coming of the King" and Gaul's "The Holy City."

Canton has had several novel radio concerts in the last two weeks, one by St. Peter's Choir, under Giovanni Grilli. This concert was arranged by Father A. B. Stuber, who has been instrumental in giving Canton many high-class numbers by visiting artists in the past. Another of the concerts was that of the Arion Singing Society, composed of forty members, under leadership of Carl Schriewer. Other artists heard by radio were Mr. and Mrs. Edward Sterling, Catherine Cusack, Mary Becherer, Evelyn Sharff, Dorothy McCurdy, Eva Pfendler, Edward Walker, the Trumpet Quartet from the McKinley High School Band, Aurel Reu, Carl Arff and Frieda Haldi.

Charles Fiala, retired band conductor of Canton, and his wife, celebrated their golden wedding anniversary last Tuesday. Dorothy Duffy, piano teacher, was married to Edward P. Adong on Tuesday.

Vanita Ruch, Elizabeth Pearson, Bernice Wise and Alberta Lieser have been elected officers of the McKinley High School Glee Club. B. L. MYERS.

LINDSBORG, KAN.

Jan. 6.—Marcel Dupré, organist of Notre Dame Cathedral, Paris, gave a recital in the College Chapel on Dec. 17. The program included an improvisation on themes submitted by local musicians. Ahzell Pruitt and Arthur Byler furnished that for the Allegro; George Reicks, for the Adagio, Hagbard Brase, for the Scherzo, and Hjalmar Wetterstrom for the Finale of an improvised symphony. Arthur E. Uhe, head of the violin department, gave four recitals in Cuba and the Bermuda Islands in the Christmas holidays.

MELICENT T. LUNDGREN.

PONTIAC, MICH.

Jan. 7.—Victor Dixon of Chicago, tenor, assisted by Margaret Hall of Hastings, reader, was heard in a program given at the Central M. E. Church on Dec. 24. Both artists gained deserved applause.

CHICAGO, Jan. 6.—Eleanor Randall, dramatic reader, gave two groups of readings on New Year's Eve at the Grace M. E. Church, and on Thursday evening she presented a program at the Olivet M. E. Church of Austin, assisted by Guy Calow, violinist, and Hugh Anderson, baritone.

CHICAGO, Jan. 6.—Andreas Pavley and Serge Oukrainsky, and their ballet, have just returned from a successful engagement at the Ohio Theater in Cleveland.

MARGOT HAYES

Contralto

Management
HARRY and ARTHUR
CULBERTSON
Aeolian Hall
New York
4532 Dorchester
Ave., Chicago
NEW YORK-CHICAGO

ADOLPH BOLM

School of the Dance

ADOLPH BOLM, now Director of the Chicago Opera Ballet, will instruct in Classical, Ballet, Toe, Character Dancing and Pantomime.
Konstantin Koboleff and Mme. Alexandre Maximowa (Both from the Russian Imperial Ballet), Assistant Teachers. Other Departments: Dalcroze Rhythmic; Hygienic and Aesthetic Body Culture, Courses in Costumeing.
624 South Michigan Ave., Chicago
Phone Harrison 2029
Catalog Upon Request

Guest Conductors and New Works Enliven New York's Week

[Continued from page 1]

appearance of the Roumanian violinist-composer-conductor, Georges Enesco, as guest leader of Leopold Stokowski's Philadelphians while Stokowski himself is "guesting" in Europe, created something of a ripple on the rather placid waters of the city's orchestral music. The two Enesco compositions played had been heard in New York previously, but they had remained to a large extent unfamiliar and unacclimatized music. Whether they will be performed with any increased frequency as the result of the very fine performances of them given by the Philadelphians under the baton of the composer on this occasion may be doubted, though the "Roumanian Rhapsody" has in it elements of tunefulness which conceivably might make another "Finlandia" of it.

Seldom, indeed, has the Philadelphia Orchestra proved its virtuosity with more brilliant effect. Its tone was beautifully round and rich, its ensemble faultlessly balanced. Individual choirs and first chair men vied with one another in giving the music its due. That the results were generally more convincing in the Rhapsody than in the E Flat Symphony can be attributed to the music itself. Though the Symphony evoked admiration for its structure and proffered many moments of inviting charm, due largely to grace of scoring, in only one movement, the second, did it seem to establish and maintain a definite mood. This movement, a reverie that was none the less attractive because of its Wagnerian recollections, breathed of poetry and romance. Otherwise the work seemed somewhat wanting in pointedness and a definite goal. In the Rhapsody, the composer has given echo to the folk-music of his country, and one must admire the courage with which he has stated and restated the broad, swinging melody with which the work begins, in the terms of straightforward tune. It is music that may cause the ultraists to scoff, but it has the chiefest of merits, sincerity.

Just why Mr. Enesco should have conducted Tchaikovsky's "Pathétique" was not clear to those who listened. A fantastic story was bandied about the hall that the choice was made for him without his having been consulted and that, in fact, he had never even heard it played. Mr. Enesco, himself, is authority for the statement that he had never before conducted the Symphony, but he had heard performances led by Mengelberg and Nikisch. He confessed that the work was not one which had a personal appeal for him and that he would not have chosen it. But when he learned on ship-board that it was on the program, he took up his task and memorized it in two days so that he conducted it without a score, as he did his own compositions. That the results were not altogether happy under these circumstances was not surprising.

O. T.

Borisoff Pupil Plays for Orphans

Ben Listengart, violinist, a pupil of J. Borisoff, gave a recital at an orphanage in Pleasantville, N. Y., recently. He was heard by more than 600 children in works by Bruch, Haydn, Sarasate, Pugnani and Kreisler.

Monteux and Bax

The Boston Symphony, Pierre Monteux, conductor; Carnegie Hall, Jan. 4, evening. The program:

Symphony in E Flat (Koechel No. 543), Mozart
Symphonic Poem, "November Woods", Bax
Symphonic Poem, "Don Quixote", Strauss

On its face, a program consisting of a symphony and two symphonic poems is a weighty and somewhat formidable undertaking for an audience to listen to as well as for a conductor and his orchestra to play. But appearances were more than ordinarily deceptive at this second Thursday evening concert by the Bostonians.

In an exposition that had much of sunniness, vigor and clarity, the visitors sped the Mozart work to an easy and joyous conclusion, and left the receptivities of the audience fresh for the novelty of the evening, a recent orchestral endeavor of the composer of "The Garden of Fand" and "Tintagel." First played in Manchester, England, in November, 1920, "November Woods" was two years reaching the United States, this first performance in New York having been preceded by one in Chicago two months ago. Though no avowed program has come to light for it, the obvious subject of its tone-painting, that of dreary and stormy nature in the late autumn (the London reviewers and annotators seemed unable to avoid describing it as "dank," the word appearing three times in as many paragraphs of Philip Hale's collation of comment), needs no further exegesis for pleasurable comprehension.

Mr. Bax has here achieved one of the sturdiest as well as one of the most representative works of the young English school. He has not altogether freed himself of those French influences with which others of his group are tagged in spite of their expostulations and denials. And, in adopting for his English or Celtic ideas the tone-painting of post-Debussy impressionism, he has committed himself in a measure to that essential weakness of all musical impressionism, that of manneristic writing in which the devices by which an idea is stated become more important than the idea. The present strength of his tone-painting is its ultimate weakness. It leans too heavily on the color palette, too lightly on pure invention. Its reliance is too largely on that very extensive technique which the younger Britons have at their finger tips, and too little on thematic creativeness. Technique and the color-palette change with every advance in craftsmanship and with each new development of orchestral resources, so that the tone-painting which is vital, vivid and engrossing today, is dull, faded and jejune tomorrow. That of Berlioz and Liszt, so admired in its era, has scant interest for audiences now. But Beethoven's "Pastoral" Symphony, so clearly of the technique of another age, lives because of its beauty of material, its wealth of invention.

Of the material of "November Woods," it can be said that it has quality and sometimes beauty, if scarcely the prodigality of genius, and to this extent it may prove a less transient work than many

of its kin. For audiences of its time, it limns a clever and ingenious mood picture, to which the title is a sufficient clew.

The orchestra played the Bax work superbly. Very well played, also, was "Don Quixote," with the cello and viola solo parts in the skilled hands of Jean Bedetti and Georges Fourrel. The years have dealt kindly with it, and parts of it have taken on the mellowness and sweetness of "Die Meistersinger." The tenderness and the chivalresque beauty of much that Strauss wrote to characterize the mad knight and his squire can only prompt again old protests against the cheap realism of effects such as the "baa-ing" of the sheep and the imitative thumps of the windmill episode—descriptive tone-painting at its cleverest and worst.

O. T.

Pergolesi Redecorated

The Boston Symphony, Pierre Monteux, conductor, Carnegie Hall, Jan. 6, afternoon. The program:

"Wallenstein" Trilogy, d'Indy
Suite No. 1, from Ballet, "Pulcinella," Pergolesi-Stravinsky
Symphonic Poem, "Les Eolides", Franck
Symphonic Poem, "Les Préludes", Liszt

The novelty of Mr. Monteux's second Saturday program, Stravinsky's adaptation of fragments of Pergolesi's operas for the purposes of a ballet, subsequently re-adapted for the concert hall, was pleasurable in the passing and may have stimulated here and there a wish to see the ballet, concerning which there has been much discussion in London. It did not, however, impress as particularly good Pergolesi or very representative Stravinsky. The melodies used were graceful after the fashion of their period, but not of any very salient or distinctive beauty. Mr. Stravinsky orchestrated them with both color and humor, without doing violence to their contents or their spirit, but there was just enough that was alien to them in his use of latter-day combinations and clang-tints to make one wonder whether an all-Pergolesi version would not be preferable to a Stravinsky re-decorated one.

There was more profit in Mr. Monteux's fine performance of d'Indy's "Wallenstein" Trilogy, which has received rather infrequent performance in New York. It somewhat sated the audience for the Franck work which followed, and the present reviewer was by no means the only person who left the hall before the Liszt "Les Préludes" was begun.

O. T.

Seidel with Philharmonic

The New York Philharmonic, Henry Hadley, conductor; Toscha Seidel, violinist, soloist; Carnegie Hall, Jan. 6, evening. The program:

Overture to "Königskinder", Humperdinck
Concerto for Violin, Brahms
Mr. Seidel

Suite from Music for the Pilgrims Tercentenary Pageant, Gilbert
Tone Poem, "Don Juan", Op. 20, Strauss

Henry F. Gilbert's incidental music written for the Pageant celebrating the landing of the Pilgrims held in Plymouth,

Mass., in the summer of 1921, was the novelty of the Philharmonic concert in Carnegie Hall last Saturday. Strictly speaking it is not a suite, nor was it written, primarily, as such. But there is music in it that deserved to be recorded for future use and while some of it is fragmentary, with very little development, it is delightful and refreshing. The "Prelude and Norse Scene" is sturdy and picturesque with a mingling of Viking and Indian atmosphere. The "French and Indian Pantomime" has an appealing melodic line, and the "Indian Dance" is an inspiring morsel, full of colorful orchestration. Mr. Hadley read the work with enthusiasm, and Mr. Gilbert, who heard the performance, was forced to bow his acknowledgments of persistent applause.

The magnificent Brahms Concerto, one of the highest flights of the master's genius, was played with delectable finish, broad musicianship and sustained beauty by Toscha Seidel. His tone was rich and opulent, and he played the last movement, bristling with difficulties, with a technical command that subdued its most formidable intricacies. The program closed with a stirring performance of the Strauss Tone Poem. Mr. Hadley was recalled frequently.

S. D.

The Return of Coates

New York Symphony, Albert Coates, conductor, Aeolian Hall, Jan. 7, afternoon. The program:

Symphonic poem, "Don Juan", Strauss
"On Hearing the First Cuckoo of Spring", Delius
Scherzo from "Manfred", Tchaikovsky
Symphony No. 6, in C Minor, Glazunoff

The orchestra, having said its farewell until March to Walter Damrosch the Sunday before, arose to greet Albert Coates at the first concert of his new period of "guesting" in America. The audience applauded the tall Anglo-Russian with all heartiness at the time he first appeared on the platform and thereafter at the conclusion of each of the numbers he conducted.

As was true last season, time must be permitted the players to adjust themselves to Mr. Coates' individual and very vigorous methods. Moreover, he is a conductor who needs an auditorium larger than Aeolian Hall. There was something of roughness as well as much ruggedness in Sunday's program, but New York audiences have come to know Mr. Coates and his masterful ways too well to be concerned over a few indications that the orchestra was not yet fully responsive to his wishes. The performance was, on a whole, a much smoother one than his first program last season.

There was no first-time novelty on the program, but the Delius work, one of two mood pictures which Mr. Damrosch introduced to Symphony Society audiences some seven seasons ago, was largely unfamiliar. It is a work of quiet appeal that makes use of a Norwegian mountain melody in a way that will scarcely recall Grieg's employment of the same tune,

[Continued on page 40]

HARRY GILBERT

Pianist and Teacher

Studio, 7 West 55th St.

Coaching for Singers
Accompanist for Recitals

Telephone, Circle 2937

MIAMI CONSERVATORY

MIAMI, FLA.

ARTIST TEACHERS IN ORGAN, PIANO,
VOICE, VIOLIN, ART, LANGUAGES,
DANCING, DRAMATIC ART

BERTHA FOSTER, Director

ROMEO GORNO

Italian Pianist
and
Pedagogue

RENOWNED ENSEMBLE PLAYER

College of Music, Cincinnati, O.



New York's Round of Concerts and Recitals

[Continued from page 6]

the singer. Michel Raucheisen was a satisfactory accompanist. The large audience was enthusiastic. P. J. N.

Myra Hess, Jan. 5

Musical intelligence of the first order, a finely ripening art in interpretation, and above all a rare charm of distinction and individuality signalized the piano playing of Myra Hess at the first New York recital of her second American tour, given in Aeolian Hall on Friday evening, Jan. 5. This young and beautiful English pianist had left a more than transitory impression of her distinguished excellence last year, and her return was welcomed enthusiastically by a large audience. An intimation of her musicianly caliber was given at once by a glance at the exacting program she chose to present: Bach's "Italian" Concerto, César Franck's Prelude, Chorale and Fugue, three pieces from the "Iberia" group of "impressions" by Albeniz (namely, "El Puerto," "Evocation," and "Triana") and Schumann's Études Symphoniques.

Exquisite clarity, smoothness and grace, and polished perfection of detail in a broadly conceived and well rounded interpretation of the Bach Concerto, in which variety and richness were achieved by a subtly artistic nuancing of its melodies—now delicately subordinating, now deftly emphasizing, a phrase—set forth entrancingly the expansive and abiding beauty of that ageless masterpiece. In Franck's Prelude, Chorale and Fugue there were one or two slips from accuracy and occasionally some blurred pedalling, but these flaws were inconsiderable in an inspiring performance that proclaimed the profundity and aspiration of that heaven-storming work with sustained eloquence and poetic fervor. The Albeniz pieces were played with spirit and dash as well as superb technical skill. Miss Hess, newly arrived here, of course could not have known that ten other pianists had already played Schumann's Symphonic Studies in public recitals in New York this season. She made them more interesting than most pianists are able to do, giving to each variation its particular and significant expression of musical beauty.

Her whole program was played with great spirit, vigor and verve, but without any aping of masculinity. Always there was a sturdy, forthright musician-ship, and always the magic of a subtle, individualistic charm. After the Spanish impressions she complied with an insistent demand for more by playing O'Donnell's "Before the Dawn" and Debussy's "La Fille aux Cheveux de Lin," and at the end of the program was compelled to add half a dozen extras, beginning with Scarlatti and concluding with Chopin—the "Black Key" Étude and the Berceuse. Even then the audience would not disperse until the lights were turned out. G. W. H.

Biltmore Musicale, Jan. 5

Three artists participated in a program of the Biltmore Musicale Friday morning—Clara Deeks, soprano; John Charles Thomas, baritone, and Alberto Salvi, harpist. Miss Deeks sang two groups which included songs by Strauss, Mahler, Liszt, Fourdrain and Phillips

and an arrangement of a Jewish folk melody by Lefkovich, with a voice of attractive quality and personal charm. Mr. Thomas' beautiful voice was heard to advantage in the Massenet aria, "Vision Fugitive," and in songs that ranged from the classic "Care Selve" of Handel and Scarlatti's "Spesso Vibra per suo Gioco" to Damrosch's "Danny Deever" and Curran's "Nocturne," written for the baritone and dedicated to him. Mr. Salvi's amazing harp technique and scintillant tone were brilliantly exhibited in numbers of varied character by Phoenix, Chopin, Tournier and Debussy and in arrangements of his own of a Tarantella and a Schubert "Moment Musical." William Janushek accompanied the singers. B. B.

Harold Bauer, Jan. 6

Recently returned from a successful European concert tour, Harold Bauer was greeted by a throng of his friends and admirers that completely filled Aeolian Hall on Saturday afternoon, last, when he gave his first piano recital in New York this season. He began his program with Bach's Chromatic Fantasia and Fugue, imbuing the Fantasia with much romantic sentiment and giving the Fugue a cleanly articulated and skilful performance, and he ended it with Liszt's Thirteenth Hungarian Rhapsody, his interpretation of which, while neatly and feathily executed and not devoid of contrast as well as beauty of touch and tone, had about as much of the fiery Magyar spirit—the Hungarian emotional abandon—as his playing of Schumann's "Davidsbündeltänze," which came midway between the Bach and Liszt. The eighteen short pieces making up the early Schumann work were given with unflagging gusto, but grew a bit tiresome before their end was reached. Romantic sentiment infused also Beethoven's Sonata in E Flat, Op. 81, "Les Adieux, l'Absence et le Retour." Most artistic and most enjoyable of all were Mr. Bauer's interpretations of Chopin's Polonaise-Fantaisie, the plasticity of which as well as its emotional quality was charmingly revealed, and Ravel's "Jeux d'Eau," which was a limpid and liquid delight. There was nothing new in this program, but the audience received it all with many manifestations of enjoyment and remained to recall the pianist for as many encores as he was willing to give. G. W. H.

Jascha Heifetz, Jan. 7

Carnegie Hall was not large enough to hold all who desired to hear Jascha Heifetz in his third New York recital this season. The chief works of his program were unfamiliar—Joseph Achron's Sonata, Op. 29, which contains much fine music and some that is commonplace, and Spohr's Eighth Concerto. In the Achron Sonata, the violinist, who was assisted at the piano by the composer's brother, Isador Achron, made much of the rich material of the second movement, and imparted great delicacy to the third, where sometimes the piano was rather aggressive. Samuel Chotzinoff was the pianist in the Spohr Concerto and the remainder of the program, which contained miscellaneous groups by Smetana, Spalding, Juon, Popper, Tchaikovsky

and Paganini-Auer in which the polished technique of Mr. Heifetz was brilliantly revealed. P. J. N.

Edna Thomas, Jan. 7

Plantation songs in their best estate rejoiced the audience which assembled at the Broadhurst Theater Sunday evening to hear Edna Thomas in one of her recitals "en crinoline." The Louisiana mezzo's rich voice and her sympathetic interpretations were matched by her charm of personality. Her program, as sung, was as altogether artistic as it was unusual.

Seldom are concert patrons given the pleasure of hearing Negro spirituals sung as Miss Thomas sang them. The first two groups of her program included songs of the black man which have been garnered from various parts of the South—"I Want ter be Ready," "Were You There?" "I Got Shoes," "Doan' Yer Let Nobody Turn Ye 'Round," "You May Bury Me in de Eas'" and "Swing Low, Sweet Chariot" among them. These she gave with a sincerity, mixed with humor, where humor was appropriate, too often lacking from renditions in the recital halls. Her enunciation of their varying dialects was faultless in its clarity.

Even more successful, since it was her own part of the South that she was depicting, were Miss Thomas' Creole songs and Bayou ballads, sung in the patois of New Orleans. "Ai Suzette," "Mam'zelle Zizi," "Toucou," "M'sieu Banjo" and others of their type, with reminiscences of France and Spain mixed with darkey corruptions of airs of unknown origin, were as delightfully sung as they were interesting material to those who listened to them for the first time. There was also a group of street calls of the "ti marchands"—the street vendors of New Orleans. Walter Golde played altogether happy accompaniments. Many of the songs were applauded until repeated. O. T.

Pablo Casals, Jan. 7

Pablo Casals was left in no doubt of his firmly entrenched position in the affections of the New York music public when he made his reappearance in recital at the Town Hall on Sunday afternoon. There was a spontaneous demonstration when he first came on the stage and as the afternoon wore on the applause amounted to an ovation of a nature but infrequently witnessed in our concert rooms. The program began with Handel's Sonata in G for 'cello and piano, and led through Boccherini's Concerto in B Flat to Bach's Suite in D for 'cello alone. A concluding group consisted in Florent Schmitt's "Chant Elégiaque," Fauré's "Papillons," a transcription of Granados' Spanish Dance in E Minor for piano and the Allegro Appassionato of Saint-Saëns.

The Spanish 'cellist was in his finest form. His playing of the classics which constituted the greater part of his program was marked by that complete identification with the spirit of the earlier masters that he has invariably shown on previous occasions. The Handel Sonata, with its four short movements, and the six movements of the Bach Suite were the high lights of the afternoon for combination of fundamental musical values and the reposeful, convincing and distinguished delivery of the artist who has so completely outgrown the last vestige of the personal equation as to use a well-nigh perfect vehicle for the transmission of the composer's message. The Boccherini Concerto was so transfigured under his hands that he almost made the listener believe, especially in the Adagio, that the music was of considerable intrinsic worth.

In the final group, representing more recent schools of musical thought, he caught the spirit of the beautiful "Chant Elégiaque" of Schmitt with equal felicity and authority, and the Granados Dance was played with such delicate grace that he was forced to repeat it. Mr. Casals' playing is so impregnated with the spirit of a great artistic soul, a rare aristocrat in art, that it seems ungracious to cavil at any detail, and yet one cannot help wishing that he would rid his work of a scratchiness of tone, especially evident on the lowest string, that occasionally mars the tonal beauty in which his listeners have otherwise ample opportunity to revel. H. J.

NATIVE COMPOSERS ARE GIVEN HEARING

Music Guild Devotes First Program to American Works

The first concert of the American Music Guild was given in Aeolian Hall on Jan. 3. It was an event of unique interest to those who have the welfare of the contemporary American composer at heart; and, of prime interest, the works performed were of decided worth, comprising Louis Gruenberg's First Sonata, for Violin and Piano; a song cycle, "Russians," by Daniel Gregory Mason; Charles T. Griffes' Piano Sonata, and Two Rhapsodies, for Oboe, Viola and Piano, by Charles Martin-Loeffler.

Mr. Gruenberg's Sonata, played skilfully by Albert Stoessel, with the composer at the piano, has much beautiful music in it. In fact, it is rather too generous in the amount of material it offers. The composer might have used fewer ideas and developed them more fully. But certainly he has written an important work and one full of interest for the listener. This was its first public performance. Mr. Mason's songs have been heard before. They are written to texts by Witter Bynner, and, while they are true to the pictures Mr. Bynner draws, they are not of unalloyed delight. Reinald Werrenrath sang them admirably, with fine tonal and interpretative effect, despite the fact that they are not always vocally grateful and are, as a rule, extremely difficult. Mr. Mason played the accompaniments well, but they seem to demand an orchestra.

Griffes' Sonata was decidedly the most impressive work of the evening. Even at a first hearing it unfolds many beauties and originalities that stamp the composer as one of the commanding figures of American music, whose death, at the age of thirty-six, was a loss that cannot be fully estimated. It is not a work to be lightly approached. It is almost forbidding in its modernism and individuality. Katherine Bacon had evidently studied it with devotion and enthusiasm, as her playing of it showed. For sheer melodic beauty and pictorial clarity Loeffler's Two Rhapsodies were easily first. This composer is a modernist, but not an ultraist. He has a message of beauty and proclaims it intelligibly. Albert Marsh, oboe; Sandor Harmati, viola, and Harold Morris, piano, played the Rhapsodies impeccably. S. D.

CHARLOTTE PEEGÉ

Contralto

In "The Messiah" with the
HANDEL AND HAYDN SOC.
of Boston

The soloists were notably and pleasingly superior to those heard in "The Messiah" in recent seasons. Charlotte Peggé has a beautiful voice. Her singing of "He Shall Feed His Flock" achieved the requisite simplicity and dignity.—Globe.

Miss Peggé, always free of sentimentality, sang "He Shall Feed His Flock" notably well.—Herald.

Miss Peggé gave an artistic interpretation of the alto part.—Traveler.

Miss Peggé sang agreeably and tastefully.—Transcript.

Excl. Dir.

WALTER ANDERSON

1452 Broadway New York

CECILIA GUIDER

Soprano

First New York Concert of Season

CARNEGIE HALL

Thursday Evening, February 15, 1923

Management: J. J. GUIDER, 1947 Broadway, New York



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director BALTIMORE, MD.

The oldest and most noted Conservatory in the Country
Circulars mailed

GUILMANT ORGAN SCHOOL

WILLIAM C. CARL, Director

A Thorough Education for the Organist
17 EAST 11TH ST., N. Y.

MIAMI GREET'S HOLIDAYS WITH SPECIAL PROGRAMS

Church Choirs Active in Many Sacred
Concerts for Celebration of Season

MIAMI, FLA., Jan. 6.—A series of sacred concerts which marked the Christmas season was opened by the White Temple Choir in the story of Christmas told in song. Excerpts from the classics and modern compositions formed the program. The soloists were Dorothy Stearns Mayer, soprano; Beatrice Mac-Cue of the Miami Conservatory, contralto, and J. A. C. Riach. Amy Rice Davis and Gertrude Baker, organist, were the accompanists, and Charles F. Cushman conducted.

Bertha Foster gave a sacred concert at the Trinity Episcopal Church, assisted by the choir and Mrs. John Graham, soprano, and Walter Whitko, violinist. This took the place of the regular bi-monthly concert at the conservatory.

The First Presbyterian Choir, conducted by Anton Koerner, gave Alfred Wooller's "Birth of Christ." The soloists were Mrs. John R. Livingston, Mrs. J. C. Grambling, Claude Garrett, Percy Long, Alfred Warriner and Mr. Koerner. Stevenson's "Message of the Angels" was sung at the Trinity Methodist Church, with Louis D. Gates as conductor and Mrs. T. N. Gautier, Mrs. J. Merrill White, and L. D. Gates as soloists. A male quartet made up of Mr.

Gates, C. E. Brown, R. T. Clayton, and Lon A. Warner assisted. Frances Tarboux, organist, played a solo.

Matthews' "Story of Christmas" was given by the Christian Church. The soloists were Lillian Griffioen, soprano; Mrs. A. T. Summers, contralto; T. Wylie, tenor, and Phelps Hop.

Mrs. Iva Sproule-Baker's choir at the Congregational Church at Miami Beach presented "The Manger Throne" by Charles F. Manney. Ruby Showers Baker, soprano; Mrs. Burton Hooker, contralto; J. P. Chyna, tenor, and C. W. Tomlinson, bass, were the soloists. The program was preceded by a short organ program by Mrs. Sproule-Baker. Katharine O'Neill, pianist, and Mildred Andrus and Adelbert Samsen, violinists, assisted as accompanists.

St. Stephens' Episcopal Church made

CHARLOTTESVILLE, VA.

Jan. 6.—On Christmas Eve the various church choirs sang Christmas carols in every section of the community. At the University Hospital the staff of doctors and nurses joined in carol singing led by Rev. Noble C. Powell, rector of St. Paul's Episcopal Church. At the Episcopal churches, services were held on Christmas Day. Special music was given then and on Christmas Eve by the choirs of Christ Church and of St. Paul's Church. The Charlottesville Band was entertained at a smoker given at the Coffee Shop by two of its members, M. V. Pence, and R. S. J. Sterling, on Dec. 27. At a short business session the following officers were elected: Sol Kaufman, president and business manager; W. R. Wilson, vice-president; Dallas Bailey, secretary and R. S. J. Sterling, treasurer. Alonzo Rinehart, Elias Newman, and Guy Via were elected members of the executive committee.

FRANCES D. MEADE.

WHEELING, W. VA.

Jan. 6.—Charles Trowbridge Tittmann, bass, gave two recitals in Wheeling recently, the first on Sunday afternoon, Dec. 31, in the auditorium of the First Presbyterian Church. The program was confined chiefly to oratorio and religious song literature. "It Is Enough," from "Elijah," and "The People That Walked in Darkness," from "The Messiah," were given in fine voice and with musical appreciation of text. Other numbers were by Giordani, Caccini, Bach, Dvorak and La Forge. A group of Negro spirituals closed the program. A large audience attended. Edwin M. Steckel was accompanist, also opening the program with an organ solo. The second recital by Mr. Tittmann was given on New Year's Night in the auditorium of the John W. Morris Cathedral and was attended by members of the Scottish Rite and their wives. The program was well received and many encores were given both by Mr. Tittmann and by Dora Neining-Bard, a local contralto who was the assisting artist. Mr. Tittmann sang songs by Handel and Caldara, a group of Irish songs and others by Flégier and Reynaldo Hahn. Mrs. Bard sang an aria from "Samson and Delilah" and a group of songs by Grey, MacFadyen and Spross. Mr. Steckel was accompanist for both singers.

EDWIN M. STECKEL.

Florence Otis, soprano, has just completed a successful concert tour. Miss Otis is using this season several songs by American composers, including two by Cadman, "The Popinjay" and "Dream Tryst." She has informed Mr. Cadman's publishers, The White-Smith Music Publishing Co., that these songs are being enthusiastically received by her audiences.

Among the artists who are using the Virzi tone-producer are Arturo Bonucci, Adolfo Betti, Giuseppe Pettine, Christian Kriens, Myra Bickford, Max Gegna, Hugo Kortschak, P. A. Tirindelli, Ovide Musin, Rene Benedetti, Lloyd Loar and David Mannes.

William Rogers Chapman and Mrs. Chapman, conductor and president, respectively, of the New York Rubinstein Club, have gone to Florida, where they will remain two months. Mrs. Alexander H. Candlish, first vice-president of the club, will assume the duties of the president during Mrs. Chapman's absence.

a feature of the singing of carols outside the windows of the church before the midnight service on Christmas Eve, and the Y. singers, Troubadors, and Masonic Chanters sung carols at the hospitals, apartment houses and largest hotels according to their annual custom.

A fantasy written by Mrs. Homer Ferrin, a member of the League of American Pen Women, was the feature of the Larkin celebration. A sacred concert conducted by Mrs. W. H. Cauley was given at Naranja, and another at Homestead, at the White Stone Church, under the leadership of Mrs. Charles Ewing. A program of Christmas music was also given at the little Methodist Church in the pine woods of Redland, an orchestra of fifteen pieces, with piano and organ, assisting.

A. M. FITZPATRICK.

HUNTINGTON, W. VA.

Jan. 6.—The All-Huntington Chorus, sponsored by Community Service of this city, sang Handel's "Messiah" in the city auditorium, before an audience of more than 3000 persons, on Dec. 17. Hannah M. Cundiff led the chorus of 100 voices and the Hyman Orchestra of twenty-five players, which was augmented by the Woodruff Trio. Mrs. Helen Tufts-Lauhon was an excellent piano accompanist. The soloists included Mrs. Mabel Arnold, Mrs. Van Dyke Clark, Mrs. J. H. Ferguson, Mrs. J. P. Phillips, Mrs. C. E. Haworth, Mrs. Carl Park, Mrs. G. S. Klump, Edyth Ross, Miss Phillips, Mrs. H. A. Lawrence, Mrs. C. S. Collard, H. E. Abrams, Henry Martin, Belford Cheadle, H. C. Warth and Louis Gilmore. The second number in the Marshall College Concert Series, under the direction of Hannah M. Cundiff, was the Flonzaley Quartet on Dec. 15. These sterling musicians were cordially greeted by a large audience. The program included Haydn's Quartet in D Major, Beethoven's Variations, Op. 18; Arnold Bax's Quartet in G Major and Tchaikovsky's Andante Cantabile. Three extra numbers were added.

MRS. H. A. LAWRENCE.

GREENSBORO, N. C.

Jan. 8.—Frieda Hempel gave a "Jenny Lind" concert at the Grand Theater, before a capacity audience recently. Coenraad V. Bos was the accompanist, and flute obligatos were played by Louis P. Fritze. The audience insisted on many encores.

CHARLES TROXELL.

LXINGTON, KY.

Jan. 6.—Ruth St. Denis, Ted Shawn and the Denishawn Dancers attracted a large audience to the Woodland Auditorium on Dec. 5. The company was brought here by Anna Chandler Goff.

MARY CAMPBELL SCOTT.

Paul Althouse, tenor, who returned to New York recently to spend the holidays with his family, resumed his tour with a recital in Hagerstown, Md., on Jan. 9. This will be followed by concerts in Fairmont, W. Va.; Norfolk, Omaha and Hastings, Neb.; Belton, Houston and Dallas, Texas; Jackson, Tenn.; Kansas City and other cities of the Middle West.

Daisy Krey, contralto, will be the soloist at a luncheon to be given in New York later this month by the National Patriotic Society, of which Mrs. Florence Foster Jenkins, president of the Verdi Club, is chairman of the entertainment committee. Miss Krey will be heard in two groups of English songs. She will sing again on Feb. 15 at the Newark Broadcasting Station, and the latter part of February will be one of the soloists at the third concert of the Tillotson American Artists' series.

Before resuming her activities with the Metropolitan Opera Company the middle of February, Julia Claussen, mezzo-soprano, will be heard in Reading, St. Louis, Fulton, Mo., and Philadelphia.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.



ALBERT E. RUFF

Voice Specialist

on tour with **GERALDINE FARRAR CO.**
Season 1922-1923
CARNegie HALL, NEW YORK CITY

BARITONE, Metropolitan Opera Co.
Management: CHARLES L. WAGNER
D. F. McSWENEY, Associate Manager
511 FIFTH AVE. NEW YORK

VICTOR
RED
SEAL
RECORDS

ESTELLE LIEBLING

SOPRANO

Management: Daniel Mayer
Aeolian Hall, New York
Studio: 145 West 55 St., New York

GEORGE S. McMANUS

PIANIST

Management: Daniel Mayer
Aeolian Hall, New York
Studio: 145 West 55 St., New York

"A Symphony Orchestra in Brass"

THE GOLDMAN BAND

EDWIN FRANKO GOLDMAN
Conductor

202 Riverside Drive New York

AMLETO BARBIERI

Voice Teacher

CONCERT AND OPERATIC COACH
Formerly Baritone, La Scala, Milan

STUDIO: 240 WEST 72d ST., NEW YORK
Columbus 7579

GORDON THAYER

PIANIST AND TEACHER

Technical Re-Education a Specialty
Address: 876 Park Ave., New York.

REX TILLSON

COACH ACCOMPANIST

675 Madison Avenue
New York Plaza 4426

PROF. M. V. DURMASHKIN

OPERATIC TENOR

Teacher of the Italian Method of Voice
Culture, Coaching in All Operas and
Song Recital, Solfege, Theory and
Practical Training

Studio
3810 Broadway, Corner 159 St., New York
Telephone Wadsworth 7810

LEILA TOPPING

PIANIST

Management: HINKLE BARCUS
1425 Broadway, New York
Teaching Studio: 3 E. 35th St., New York
Telephone Murray H44 8891

EZIO LABROMO

TENOR

Available for Concerts—Opera—Recitals
Limited Number of Pupils Accepted
Studio: 118 West 73d St., New York
Columbus 9500

Dr. Daniel Sullivan

Teacher of International Artists

Such as:

Alice Nielsen, Lydia Lipkovska and
Georges Baklanoff
132 West 74th Street, New York City
Telephone: Columbus 8180

Frederick Gunster

TENOR

Exclusive Management
HAENSEL & JONES, Aeolian Hall, New York

ALBERTO BIMBONI

Voice Teacher

Coach for Opera and Recitals
2025 Broadway, New York City
Telephone Columbus 6074

J. W. F.
LEMAN
Violin Theory Composition Conducting
"TEACHER OF DISTINGUISHED ARTISTS"
Studios: New York, Philadelphia, Atlantic City

STARK'S
AMERICAN OPERA COMPANY
Available for Benefits, Lyceum, Music Festivals, etc.
Openings for Good Talent.
Glenn Morris Stark, Studio 816, Carnegie Hall
Director

HAVE YOU HEARD
Florence Ferrell
Dramatic Soprano
In your city as yet? Why not write her manager for available dates, circulars, etc.
H. B. WILLIAMS, 501 Pierce Bldg., Boston, Mass.

AMY Ellerman
CONTRALTO
570 West 156th Street, New York City.
Phone Billings 1593

Conal O'C. Quirke
Teacher of Voice
54 West 82nd Street, New York
Phone 5880 Schuyler

GRACE STEVENSON
Concert Harpist and Teacher
317 West 93d St., New York, Riverside 7988
Mgt. MOLLIE CROUCHER
Metropolitan Opera House Bldg., New York

Chev. F. F. CORRADETTI
Voice Culture
Italian Bel Canto Method Endorsed by
CARUSO, POLACCO, MORANZONI, BORI,
AMATO, STRACCIARI, SODERO, etc.
314 West 72d Street New York Columbus 6852
New York

PROF.
J. C. de ARTEAGA
CONCERT PIANIST
From Paris Conservatory
(CHOPIN-MATHIAS SCHOOL)
Studio: 8 Steinway Hall Residence Studio:
109 E. 14th St. 454 E. 141st St.
(Thursday Afternoons) New York City

RENATO ZANELLI

MUNCIE HEARS OPERA AND SEASONABLE MUSIC

Hinshaw Company Sings Mozart Work—
"Messiah" and Carols Given by
Local Organizations

MUNCIE, IND., Jan. 6.—The Wade Hinshaw Opera Company presented Mozart's "Così Fan Tutte" as the first number of the Matinée Musicale's Artists Series in the High School Auditorium to a large and interested audience on Nov. 28. This bright and melodious little opera was given very artistically, and there was never a lagging moment from the beginning to the close of the performance. The artists were Irene Williams, Philine Falco, Lillian Palmer, Judson House, Leo de Hierapolis and Pierre Remington, a well chosen cast.

The annual Christmas program of the Matinée Musicale was given at the First Baptist Church on Dec. 14. The program consisted of Christmas music, ancient and modern, and was arranged by Mrs. Olin Bell and Eleanor Smith. Traditional carols and "The Snow" by Elgar were sung by the Women's Chorus, conducted by Miss Hunter. Schubert's Ave Maria, with Mrs. Leonard Shick, violinist; Eleanor Smith, pianist, and Mrs. Olin Bell, at the organ, was greatly enjoyed.

"Carol of the Russian Children," from "White Russia"; "In the Silence of the Night," Norwegian folk-song, and "Arise, Shine, Thy Light Is Come," by Saint-Saëns, arranged for a double quartet, were sung by Mrs. W. H. Ball, Mrs. Arthur C. Meeks, Mrs. John Simpson, Mrs. E. Kinney Miller, Wm. H. Ball, Chauncey Medsker, Frank Magrane and Harry Myers. A novel feature of the program was Florence Converse's "Christmas Masque," by members of the Juvenile Matinée Musicale, under Mayme Cecile Kennedy.

The Music Department of the High School gave its second recital of the season on Dec. 14 under the leadership of L. W. Glover, supervisor, and his assistant, Jean Campbell. The orchestra, Girls' Glee Club and Boys' Glee Club were represented on the program. The soloists were Marvel Kramer, soprano; Helen May, contralto, and Inez Overcash, pianist. Since the last program, the orchestra has been strengthened and showed marked improvement. Within the last month the plan of instrumental classes in the grade schools leading to the formation of orchestras has been established, and Mr. Glover has had the duties of instrumental supervisor added to his other work. His assistant is J. Hoffern, who will do much of the class teaching. In the High School Music Appreciation Class once a month and in the History of Music Class once a week MUSICAL AMERICA is used as a basis for discussions, and

reports are made on articles and the news by students and lists compiled of important composers, performers and orchestras.

At High Street M. E. Church on Dec. 10 the quartet sang Buck's "Festival Te Deum" and Earl R. Briggs sang the tenor solo, "Thy Rebuke Hath Broken His Heart," from the "Messiah." At the evening service another Dudley Buck number was given. Mrs. Alfred Kilgore and Mary L. Studebaker sang "He Shall Feed His Flock" and "Come Unto Him," also from the "Messiah." The quartet consists of Mrs. Alfred Kilgore, soprano and leader; Mary L. Studebaker, contralto; Earl Briggs, tenor, and Robert Harry Myers, bass. Homer Walk is the organist.

The Juvenile Matinée Musicale, under the leadership of Mrs. Bertha Maier and Ellen Remington, presented a Christmas program in the High School Auditorium on the afternoon of Dec. 14. More than four hundred persons were in attendance. The free will offering was devoted to charity. MRS. DANIEL N. DAVIS.

CIVIC AND CHURCH MUSIC IS FEATURED IN WICHITA

Forum Crowded for Singing of Carols
and Anthems—"Robin Hood" an
Added Attraction

WICHITA, KAN., Jan. 6.—Christmas was ushered in with a municipal celebration, in which the singing of carols and Christmas anthems was one of the features. The Forum was crowded to its utmost capacity. All children received presents. The celebration was under the auspices of the Kiwanis Club.

At St. Mary's Roman Catholic Cathedral a midnight mass was celebrated, for which the musical numbers consisted largely of compositions of Beethoven and Haydn.

Eyre's Service in E Flat was sung at St. John's Episcopal Church.

In the Christmas musical service at the Central Christian Church a performance of "The Plains of Bethlehem" was given by an antiphonal choir of sixty-five voices under the leadership of Roy Campbell.

The choir of the First Presbyterian Church, conducted by Frank A. Power, with Mrs. Power as organist, gave a sacred concert on the night of Christmas Eve at the church. The soloists were Marcia Higginson, Dorothy Power, Winifred Palmer, Kathryn Newman, Mrs. Harvey Grace, Mrs. Leon Dodson, Edward Patterson, Raymond Young, Montie Blum, Leon Dodson and E. L. Cole.

A concert of Christmas music, sung by members of the "Robin Hood" company under the leadership of May Valentine and under the joint auspices of the Wichita Eagle and Wichita Beacon, was sent broadcast from the Eagle station, WAAP, at midnight on Christmas Eve.

DeKoven's "Robin Hood" was performed in the Forum on the afternoon

and evening of Christmas Day. Both performances drew only small audiences, but despite this the opera was sung and acted in a spirited and conscientious manner. T. L. KREBS.

PAGEANT-DRAMA GIVEN IN NATIONAL CAPITAL

Fifteen Churches Combine in Musical
Dramatic Work—"Messiah" Has
Holiday Presentation

WASHINGTON, D. C., Jan. 6.—A community pageant-drama, "The Word and the Way" was given three successful presentations during the holiday season. It is the work of Elizabeth D. Schreiner, who has been associated with community work in Washington for some years. The work was given under the auspices of fifteen local churches all of which took active part. The cast included 150 distinct rôles. Marie Moore Forrest was the pageant director, Rev. George M. Diffenderfer the Prologue announcer and Rev. Earle Wilfley The Voice. The music was ably furnished by Paul W. Fishbaugh, organist; Helen Gerrerm, violinist, and Kathrine Riggs, harpist. Marguerite Allen Ross was choral conductor.

"The Messiah" was given by the Choral Art Society on Dec. 28, under the conductorship of George Harold Miller. The soloists were: Mrs. Ethel H. Gawler, soprano; Richie McLean, contralto; James K. Young, tenor, and George H. Miller, baritone. The Washington College of Music Orchestra furnished the accompaniments.

Charles S. Wengerd, director of the Washington Choral Society, was heard recently in a successful recital in Baltimore.

An ensemble of twenty voices with Paul Bleyden as conductor, was heard at Keith's Theater last week in a program of Christmas carols. The singers were received with enthusiasm.

Georges Barrère and the Barrère Ensemble will give a concert in Montclair, N. J., on the afternoon of Jan. 23, appearing in the Young People's Series of five concerts recently inaugurated by Walter Damrosch and the New York Symphony. The Ensemble was scheduled to appear in the Columbia Institute series, New York, on the evening of Jan. 11.

At her only New York recital of the season, in Carnegie Hall, on the afternoon of Jan. 16, Elly Ney, pianist, will play Brahms' Sonata in C, Op. 1; Beethoven's Sonata, Op. 111, and Six Variations; Bach's Chromatic Fantasia and Fugue, and Schubert's Wanderer Fantasia, Op. 15.

George Roberts is including in his programs this season A. Walter Kramer's "A Fragment" and Gertrude Ross' "Ride of the Cowboy." Mr. Roberts is touring the western states as accompanist for Florence Macbeth.

MRS. FREDERICK H. SNYDER

Voice Studios

Authorized Teacher of the Celebrated

VANNINI METHOD

PLACEMENT

COACHING

Studios: The Nevada Apartments, 2025 Broadway, New York City
Telephone Columbus 6441



Take Away Diction, Enunciation, Interpretation, Personality, Tone Quality, Perfect Technique and Emotional Fire and You No Longer Have an Ideal Recital Artist.

CAMERON McLEAN, Scottish Baritone

has all seven of these desirable qualities; therefore his phenomenal success.
Management W. H. C. Burnett 626 Ford Bldg. Detroit, Mich.

JOHN CHARLES THOMAS

Knabe Piano Used

American Baritone
Concerts—Recitals—
Oratorio
Entire Season 1922-1923
Management:
R. E. Johnston, 1461
Broadway, New York

Victor COLIBART AMERICAN TENOR

The L. D. Bogue Concert
Management
150 West 42nd Street, New York

GEORGE YATES MYERS

VOICE

COACH

ACCOMPANIST

STUDIO 827, CARNEGIE HALL, NEW YORK

W. Henri ZAY HIGHER TECHNIQUE OF SINGING

Author of "Practical Psychology of Voice" (Schirmer)
Pronounced by Teachers as the Best Book on Voice
50 W. 67th St. Phone, Columbus 1405

TORRIANI VOICE PRODUCTION AND DICTION

Elimination of Muscular Interference
INVESTIGATE!

Studios: 801-2 Carnegie Hall, New York Circle 1350

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

FRANK DAMROSCH, DIRECTOR

120 CLAREMONT AVENUE

FEIBISH HEIMEL

PIANIST-COMPOSER-PEDAGOGUE
Studios: 151 Second Avenue, New York

VIOLINIST-PEDAGOGUE
Phone Dry Dock 4970

Vocal Art-Science Studio

Indorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science

125 E. 37th St., New York
N. E. Cor. Lexington Ave.
MAUDE DOUGLAS TWEEDY
ANITA MASON WOOLSON
Phone Murray HQ 991

American Academy of Dramatic Arts

Founded 1884

Recognized leading institution for
dramatic training in America

FRANKLIN H. SARGENT, President

For catalog and information, apply to

THE SECRETARY, 300 CARNEGIE HALL,
NEW YORK

HUGHES THE EMINENT AMERICAN PIANIST

Address: Management
316 W. 102d Street, New York City
Steinway Piano Duo-Art Records

ARTHUR

PHILIPS

Miss E. Lewis, Secretary

TEACHER OF SINGING

CARNEGIE HALL, Studios 801-802
NEW YORK.

The Week of Opera at the Metropolitan

(Continued from page 5)

costume which suggested a Vassar or Bryn Mawr gymnasium rather than medieval Switzerland.

Others in the cast were José Mardones, whose big and resonant voice gave weight and sonority to the music of *Walter*; Louis D'Angelo, excellent as *Melchthal*; Max Bloch, who returned to the company after an absence of several years to sing the *Fisherman's* air of the first act, a difficult task well performed; Millo Picco as *Leuthold*, Angelo Bada as *Rudolph* and Flora Perini as *Hedwig*. Separate mention must be made of Adamo Didur's portrayal of *Gessler*. He gave to that rather preposterous operatic villain something of the pictorial quality that has distinguished so many of his roles.

Chorus and Ballet Prominent

"William Tell" abounds in ensemble singing, not only in many choral numbers, but duets, trios and the like. The first-act scene between *Arnold* and *Tell*, including the tenor air, "Ah, Matilde, io t'amo amore," and the famous trio of the second act, "La gloria infiamma" for *Arnold*, *Tell* and *Walter*, stood out with their traditional effulgence. If there was something of tedium in the music of the gathering of the clans, the "Tyrolienne" chorus remained one of the most effective moments of the score.

The dances of the third act were altogether charming, employing, as they did, the male members of the ballet who have not been much occupied recently, and some of the children, as well as the fair femininity of the corps. There was also a divertissement in the first act of a less pretentious nature, in which a shooting pantomime gave indications that the youth of the canton were better dancers than they were archers.

Gennaro Papi, who conducted, applied himself industriously to his task of keeping the opera moving, and guided the orchestra in a performance of the ineluctable overture—shifted to a place between the first and second acts, so as to be heard by the usual late comers—which so pleased the audience that there was a rather determined effort to force him to repeat it. The applause which followed its familiar gallopade was the heaviest of the evening.

The conductor, the choral director, Giulio Setti, and the ballet master August Berger, were all brought out

with the singers, who had many bows to make, some of them during the progress of an act. His fellow artists yielded to Mr. Danise the distinction of several appearances before the curtain alone.

Of the settings, painted especially for the revival by Antonio Rovescalli of Milan, it is enough to say that they were agreeable to the eye and in the spirit of the work and its performance—conventional settings for a conventional opera, but none the less adequate because they were of a time-honored style. The scene of the market place in Altdorf, with a snowlit mountain in the distance, would have been a sensation a few decades ago; and, as one wag remarked, there were "all modern improvements including running water," in scenes which required a waterfall, a lake or a river to be shown. Some quibblers there were who had recourse to their own knowledge of Swiss topography to assert that the mountains shown were geographically incorrect; but even these had to admit that the stage management, credited on the program to Samuel Thewman, handled the device of splitting the apple on *Jemmy's* head very successfully, though it did seem that the cruel *Gessler* was somewhat lenient in the matter of the distance between the marksman and his mark.

OSCAR THOMPSON.

The Second "Parsifal"

For the New Year's matinée, "Parsifal" was given for the second time this season, a dignified and musically fine performance and satisfying in almost every respect. There were some slight variations in the cast, Gustav Schützendorf appearing as *Amfortas* instead of *Klingsor* as at the first performance, Adamo Didur resuming the rôle of *Klingsor*. Queena Mario sang the *First Flower Maiden* in which Sundelius had previously been heard. Paul Bender was the *Gurnemanz*, Curt Taucher the *Parsifal*, William Gustafson the *Tituel*, Margaret Matzenauer the *Kundry*, and the remainder of the cast included: Angelo Bada, Louis D'Angelo, George Meader, Pietro Audisio, Marion Telva, Ellen Dalossy, Myrtle Schaaf, Grace Anthony, Raymonde Delaunois, Mary Mellish, and Marie Tiffany. Mr. Bodanzky conducted.

Mr. Schützendorf's *Amfortas* was vocally satisfactory and while not in any way startling dramatically, was well considered and always in the picture. Mr. Bender's *Gurnemanz* is one of the noblest figures in opera of the present time. Mr. Taucher sang better than he has done recently and gave a performance of interest. Mme. Matzenauer was better in the first and last act than in the second. The *Flower Maidens'* ensemble was excellent.

J. A. H.

The Third "Thaïs"

The third "Thaïs" of the current revival at the Metropolitan was given New Year's night, with Maria Jeritza and Clarence Whitehill again the dominating personalities of the cast. The only change from previous representations was the appearance of Paolo Ananian, in place of Louis D'Angelo, as *Palemon*. Louis Hasselmans conducted.

Jeritza and Ruffo

Maria Jeritza appeared for the first time this season as *Santuzza* in "Cavalleria Rusticana" on Jan. 3 at the Metropolitan, and repeated her animated impersonation of last year, giving particularly strong dramatic emphasis to the scene at the church door with *Turiddu*. This character was admirably drawn by Mario Chamlee, and the cast also included Flora Perini as *Lola*, Marie Mattfeld as *Lucia*, and Italo Picchi as *Alfio*. Robert Moranzoni conducted. "Pagliacci," performed under Gennaro Papi's bâton, was notable for the presence of Edward Johnson as *Canio* and Titta Ruffo as *Tonio*. Mr. Johnson aroused great applause in "Vesti la giubba," and Mr. Ruffo was warmly greeted in the Prologue. Elizabeth Rethberg repeated

her graphic impersonation of *Nedda*, and Giordani Paltrinieri and Vincenzo Reschiglian were also in the cast. The house was crowded.

P. J. N.

A Special "Carmen"

"Carmen" was given a special matinée performance Thursday afternoon. Florence Easton, this time in a black wig in place of the auburn one of some previous appearances, was again the gypsy temptress, singing and acting the part with much zest. Orville Harrold as *Don José* was at his best in the final scene. Queena Mario again sang the part of *Micaela* very prettily. José Mardones gave his big voice to the music of *Escamillo*. Others in the cast were Grace Anthony, Henriette Wakefield, George Meader, Louis D'Angelo, Paolo Ananian and Vincenzo Reschiglian. Miss Galli and Mr. Bonfiglio danced. Mr. Hasselmans conducted.

B. B.

Familiar Cast in "Bohème"

"Bohème" on Thursday evening brought forward a familiar cast. Frances Alda again sang *Mimi* to the *Rudolfo* of Beniamino Gigli. Yvonne D'Arle was *Musetta* and others in the cast were Antonio Scotti, Léon Rothier, Millo Picco, Pietro Audisio, Vincenzo Reschiglian, Pompilio Malatesta and Robert Leonhardt. Gennaro Papi conducted.

Telva as "Brangäne"

A policy of rotation, which seems to dominate especially the activities of the contraltos at the Metropolitan, brought forward a new *Brangäne* in the person of Marion Telva at the matinée performance of "Tristan and Isolde" on Jan. 6. The artist's fluent and warmly-colored natural voice found excellent scope in the Wagnerian measures, and her performance was in general a sympathetic one. The principals, as at previous performances this season, were Margaret Matzenauer and Curt Taucher, both of whom showed familiar artistry in their respective rôles. Clarence Whitehill replaced Mr. Schützendorf as *Kurvenal*, acting and singing with his accustomed dignity and skill. The other participants were Paul Bender as *König Marke*; Carl Schlegel as *Melot*; George Meader as a *Shepherd*, and Louis D'Angelo as a *Steersman*. Angelo Bada sang the chanty of the unseen *Sailor*. Mr. Bodanzky conducted, with full emphasis upon the orchestral score. The generally competent stage performance was managed by Samuel Thewman.

R. M. K.

A Benefit "Roméo et Juliette"

The week of opera closed with a benefit performance of Gounod's "Roméo et Juliette." Lucrezia Bori and Beniamino Gigli were again in the chief rôles, heading a cast which also included Kathleen Howard, Giuseppe de Luca, Leon Rothier, Rafaelo Diaz, Adamo Didur, Millo Picco, Giordano Paltrinieri, William Gustafson and Paolo Ananian. Mr. Hasselmans conducted.

"Roméo" in Brooklyn

"Roméo et Juliette," with Lucrezia Bori and Beniamino Gigli in the title rôles, was the attraction at the Brooklyn Academy of Music on Tuesday of last week. Gounod's tuneful score still seems to hold much of interest for the opera goer, particularly when it is sung by such a capable cast as that which performed it on this occasion. Miss Bori as *Juliette* was in very good voice. There were times when her tones were a trifle hard in quality, but for the most part she sang with fine dramatic fervor. Mr. Gigli is a singer who always seems to give his best—and his best is something unusually good. Léon Rothier's voice filled the part of *Friar Laurent* with opulent, glowing tone. Raymonde Delaunois, Henriette Wakefield, Angelo Bada, Giordano Paltrinieri, Giuseppe De Luca, Millo Picco, Paolo Ananian, Ed-

mund Burke (who, unfortunately, was suffering from a severe cold at this, his first Brooklyn appearance) and William Gustafson completed the cast. Louis Hasselmans conducted.

S. D.

Mme. Samaroff at Sunday Concert

At the Metropolitan's Sunday night concert, Olga Samaroff, pianist, appeared as special soloist, playing Liszt's C Flat Piano Concerto with the Opera House orchestra, which was led by Paul Eisler; and three Chopin numbers, with her customary art. She was very heartily applauded. Members of the company who appeared were Cecil Arden, contralto, who sang an unfamiliar air from Puccini's "Edgar"; Morgan Kingston, who presented the Narrative from "Lohengrin"; Frances Peralta, whose number was the "Suicidio" from "Giocconda"; Queena Mario, who was heard in the Aria of *Micaela* from "Carmen," and Rafaelo Diaz, who went to "Roméo et Juliette" for the air "O, Lève-toi Soleil." The orchestra played a Strauss waltz and Bizet's Second "L'Arlesienne" Suite.

B. B.

Orchestral Concerts

(Continued from page 36)

and which only hints at the cuckoo in clarinet tones that are woven into the tapestry toward the end.

The Glazounoff symphony would scarcely have been important if new, which it was not. Agreeably reminiscent, as other works of this composer have been, it attested a lack of any very vital message while emphasizing the craftsmanship of a skilled if not a daring artisan. The fairy of the "Manfred" Scherzo might have stepped more lightly, but "Don Juan" has seldom wooed more strenuously.

O. T.

Conductor Asks Separation under "Enoch Arden" Law

Alessandro Scuri, an assistant conductor of the Metropolitan Opera, has petitioned for a separation from his wife, Elin L. W. Scuri, in the Supreme Court of New York. The petition states that the artist has not seen his wife since 1909, and asks for freedom under the so-called "Enoch Arden" statute. The court is withholding its decision pending a determination of its jurisdiction over the union, which was contracted in Rome in 1903.

French Company Will Open in Canada

The French Comic Opera Company, which arrived in New York this week for a tour of the United States and Canada will open at the St. Denis Theatre in Montreal on Jan. 15. Included in the personnel of the company are Miss Bachelet, soprano; Mme. Leo Demoulin, mezzo-soprano; Mr. de Laquerrière, tenor, of the Théâtre de la Gaîté-Lyrique; Mr. Andal, baritone, and Mr. Roland, who will do the leading comedy rôles. Mr. Jacquet is the conductor. The tour will be managed by J. A. Gauvin, who was instrumental in bringing Cécile Sorel and the company of the Comédie Française to this country, and the booking will be done by the Shuberts.

Son Born to Marie Hertenstein

COLUMBUS, OHIO, Jan. 6.—Prof. and Mrs. Adolph Waller announce the birth of a son, Lynn Theodore, on Dec. 19. Mrs. Waller, in professional life, is Marie Hertenstein, a pianist well known in the Middle West. Prof. Waller, whom she married a year ago, heads the Botany Department at Ohio State University.

JOSEPH VITO

Harpist

A true American artist. Available for engagements during and after the present season. Limited number of pupils accepted.

Address c/o Symphony Orchestra, Cincinnati, Ohio.



HEMPPEL

Assisted by Coenraad V. Bos, Pianist Louis P. Fritze, Flutist

Management of Frieda Hempel 185 Madison Avenue New York

Messrs. Paterson Sons and Co., Ltd.

MUSIC PUBLISHERS

Glasgow, Edinburgh and London Announce the opening of An American Agency at

110 East 31st St., New York City Phone Madison Square 6915

MME. GINA VIAFORA

Formerly Leading Soprano of Met. Opera Co.

VOCAL TEACHER

Studios:

311 W. 85th Street, New York

Telephone: Schuyler 4722

PROVIDENCE CHOIRS ACTIVE

Brewer Cantata and Christmas Music
Sung—Miss Meisle Heard

PROVIDENCE, R. I., Jan. 6.—The Beneficent Choral Society gave Brewer's Cantata "The Holy Night" on Sunday afternoon, Dec. 31, in the Beneficent Congregational Church, under the direction of Arthur Hyde. Assisting the vested choir of seventy-five voices were Mrs. Anna Mason Francis, soprano; Ruth E. Nichols, contralto; George W. Brown, tenor, and Thomas Owen, bass. Preceding the cantata the choir sang two Christmas carols, "The City is Hushed" and "Noël," also "And the Glory of the Lord" and the "Hallelujah Chorus" from the "Messiah." Fantine Paine was the organist.

The Chopin Club brought Kathryn Meisle, contralto, to Sayles Memorial Hall in a fine program of songs. Her colorful voice and intelligent interpretations were applauded by a large audience. Helen Hogan and Gene Ware played organ numbers.

All the churches gave programs of Christmas music which were a credit to the local choirs.

Charlotte Lansing is being featured on Keith's vaudeville program at the E. F. Albee Theater here this week. Her singing of several operatic numbers was far above the average. Miss Lansing is a native of Syracuse, where she was a student at the Syracuse University College of Fine Arts. Her first theatrical experience and training was received as a member of the Syracuse Opera Association, a community project. She has been asked to address musicians and business men on the advisability of having a community opera organization. The movement is being seriously considered by influential citizens.

MRS. BERNAL C. EDWARDS.

ABERDEEN HEARS OPERAS

Visiting Company Sings Three Popular Works—New Voices for Orpheus Club

ABERDEEN, WASH., Jan. 6.—The American Light Opera Company concluded its engagement at the Grand Theater on Dec. 28. The operas given were the "Mikado," "Chimes of Normandy" and "Bohemian Girl." They drew fair-sized audiences, in spite of extremely bad weather. From here the company went to Portland to play a return engagement. Norma Oura, dancer, has been engaged

by the company for the summer season.

Mr. and Mrs. Verle Keiser were guests of Vera Johnston Knight over New Year's Day. Mrs. Keiser was Ruth Bradley, well-known pianist of Chicago and New York. She is teaching at the Washington State College at Pullman. Mr. Keiser is the manager of the Glee Club of the college and the leading tenor. They were engaged for the Kiwanis Club of Tacoma on Jan. 2. The Keisers were married on Christmas Eve in Spokane.

Arrangements are being made to bring the Spargur String Quartet from Seattle this month. The Ladies' Musical Club of Hoquiam are sponsoring the concert.

The Orpheus Club of Aberdeen has been supplemented by fifteen women's voices. Rehearsals are continuing and a program has been arranged for Feb. 1.

VERA JOHNSTON KNIGHT.

DALLAS HEARS CHORAL CLUB

Municipal Music Commission Sponsors
First Program of Season

DALLAS, TEX., Jan. 6.—The Dallas Municipal Music Commission, in its first concert of the season, presented the Mozart Choral Club, under the leadership of Earle D. Behrends, in the Scottish Rite Cathedral on the afternoon of Dec. 31. Arthur L. Kramer is chairman of the Commission and J. C. Phelps had charge of arrangements for the concert.

The club was assisted by the following soloists: Mrs. Clyde Walton Hill, organist; Walter Paul Romberg, Helen Hall and J. Hedley Cooper, violinists; Mrs. Williamson Smith, pianist; Mrs. Earle D. Behrends, contralto; Earle D. Behrends, tenor, and Earle Henry and Mrs. Ruth Hudson, club soloists. Mrs. Hill played her own composition, "A Soldier's Dream."

A violin quartet, composed of Walter Paul Romberg, Helen Hall, J. Hedley Cooper and Earle Behrends, was heard to advantage. The club sang in good style and with splendid diction, Miss Henry and Mrs. Hudson delivering the incidental solos delightfully. Mr. Behrends sang the solo in a chorus from Verdi's "Ernani," which brought vociferous applause. Mrs. Williamson Smith gave an excellent piano accompaniment.

CORA E. BEHREND.

ABERDEEN, S. D.

Jan. 6.—The Orpheus Club, male chorus, Clyde Matson, conductor, gave a concert in the Methodist Episcopal Church on Dec. 5, under the auspices of the Ladies' Aid Society. The program was made up of choruses, quartets and solos. Mr. Matson was the vocal soloist and Mr. Brings gave a group of readings. Maurene Carpenter accompanied.

Ralph Leopold, American pianist, was one of the guests of honor at the dinner given by the National Arts Club in Gramercy Park recently for prominent American artists. Later in December Mr. Leopold appeared in concert at the De Witt Clinton Auditorium.

Marguerite Le Mans, soprano, was the guest of honor at the third annual bazaar given under the auspices of the British Consul General and his wife, for the benefit of Victoria Home for Aged Men and Women of Staten Island, on the roof of the Hotel Pennsylvania, last month. Mme. Le Mans sang songs by Edward German and Reginald Clarke.

Frederick Patton, baritone, has been engaged for the Columbus, Ohio, Festival on April 23 and 24, singing in performances of "Judas Maccabæus" and "Samson et Dalila." His January engagements include appearances in Port Chester, N. Y., Brooklyn and at the Hotel Commodore, New York, for the Police Square Club.

Mme. Margaret Nikoloric, pianist, will be the guest of Charles M. Stieff, Inc., Baltimore, Md., on Jan. 22 and while there she will make recordings for the firm's reproducing piano. On Feb. 10, Mme. Nikoloric will be heard as soloist at the Verdi Club concert at the Waldorf-Astoria, New York, when she will play a program of modern and classic compositions.

Germ of New Art Form in American Syncopation, Thinks Hugo Riesenfeld

VOICING his conviction that in the free rhythm of so-called "jazz" America has made her most original and important contribution to the musical history now being somewhat painfully evolved, Hugo Riesenfeld, conductor, and managing director of two large Broadway film theaters, says he believes this type of music capable of worthwhile development. He instances the fact that in Europe the younger composers are experimenting with it in all seriousness, as is evident in the increasing number of piano works modelled on the tempo of the "fox trot." That this interest is shown by the experimenters, those who are eager to extend the boundaries of music and to advance, is regarded by Mr. Riesenfeld as an especially promising portent. Stravinsky and Satie are among the composers of Europe who have experimented in this direction, and in America John Alden Carpenter has done some interesting work in this medium.

"Jazz represents in music the desire for change and novelty, the spirit of adventure, of breaking away from conventions," he said. "In time it may change its form and its name, as so many musical forms have changed in past centuries. What is regarded as unorthodox in one period may later become the dominant form during a great length of time. It was so with the Romantic style and later that of Wagner."

The Iniquitous Saraband

"It is interesting, for instance, to recall that the saraband, which we now consider one of the dignified forms of composition, was bitterly denounced when it found its way into Europe from the Orient in the sixteenth century. It was suppressed by Philip II in Spain, and succeeded in dividing the literary world into two bitter factions. Cervantes is said to have been one of the antagonists of this rhythmic form, whereas Lope de Vega was its fiery defender. Its introduction to the French court is attributed to the influence of Richelieu, who is said to have danced before Anne of Austria in a costume of the brightest colors. Yet this form, the 'jazz' of that day, later became the model for compositions of the masters.

"The gavotte and the waltz were subjected to similar opposition a century ago. Not many years ago the dances of Johann Strauss were considered the least serious of music, yet today they

Francis Moore, pianist, who has been heard in two successful New York recitals in the last year, will give his first Chicago recital in the Rachel Bussy Kinsolving Series at the Blackstone Theater on the afternoon of Feb. 11. Forthcoming engagements include recitals at Miss Spence's School, New York; Miss Porter's School in Farmington, Conn., and with Merle Alcock, contralto, in Morristown, N. J.

Among the guests of honor at the recent winter concert of the Brooklyn Chaminade Club were Gianni Viafora, the artist, and his wife, Mme. Gina Ciapparelli-Viafora, New York voice teacher. The president of the organization is Mrs. Theodore Martin Hardy.

Frederick W. Vanderpool, composer, conducted memorial services for the Elks in both Asbury Park and Red Bank, N. J., recently. He was assisted by Emily Beglin, soprano; Alice Louise Mertens, contralto; Don Fiser, baritone, and George Reimherr, tenor.

After spending the Christmas holidays at her home in Norfolk, Va., Grace Kerns, soprano, is preparing for several concert engagements, among which is a recital at Mercersburg Academy, Pa.



Photo by Arnold Genthe

Hugo Riesenfeld, Conductor, and Managing Director of the Rialto and Rivoli Theaters, New York

are regarded as classics. Brahms was wise enough to perceive their value, for we know the anecdote which relates that he inscribed his photograph sent to Strauss with a snatch of the 'Blue Danube,' with the sentence, 'Unfortunately, not written by me.' Last year Ravel's 'Le Valse' was performed, which is nothing else than a symphonic study of this once condemned ballroom measure."

Already the early stage of cacophonous "jazz," when individual instruments brayed and screamed discordantly, has passed, according to Mr. Riesenfeld. He has introduced into the programs at the Rialto and Rivoli theaters weekly numbers in the new form, which he has orchestrated with a complexity equalling that of most symphonic music.

"I like this music, I will say frankly," he says, "but not those examples in which cowbells ring continuously—exhibitions which have already grown passé. The most precious element in so-called 'jazz' is its syncopation, the shifting of rhythms, its unexpected accents and opportunities for elaborate contrapuntal and harmonic combinations. In this there lurks the germ of an art-form which, like the saraband, the gavotte and the waltz, may in time take its place among the forms of expression which we are pleased to call 'classic'."

R. M. KNERR.

FAIRFIELD, IOWA

Jan. 6.—A program of original compositions by Catherine McFarland Dwight and Isabelle Matson Hofmann of Ottumwa was given at the regular monthly meeting of the Fairfield Music Club on Dec. 11. The assisting artists were Mrs. E. V. Hoppe, pianist; Mildred Swenson, violinist; Mrs. Manley Stevens, cellist, and Mrs. Paul Stoltz, soprano.

W. Spencer Jones, of the firm of Haensel and Jones, who has been seriously sick in a New York hospital for many weeks, is on the way to recovery.

MME. MINNA

KAUFMANN

Voice Teacher and Coach

**INSTRUCTION
LEHMANN METHOD**

Address J. CARTALL, Sec.,
601-602 Carnegie Hall
New York

Mme. Tamaki Miura
Japanese Prima Donna
Soprano
Just returned from triumphal
concert tour of JAPAN and
HAWAIIAN ISLANDS.
On tour with SAN CARLO
OPERA COMPANY Season
1922-1923.
Concerts and Recitals given in costume with
Maestro Aldo Franchetti, Composer, at the piano.
For concert dates, season 1922-1923, address:
JULES DAIBER
Aolian Hall, New York

LOVETTE Welsh Pianist
Teacher of International Reputation
EVA WHITFORD LOVETTE
Art of Singing
A limited number of resident students accepted
2019 N. St., N.W., Washington, D. C.

MARGERY MACKAY
Mezzo-Soprano
Associate Teacher to Wm. S. Brady
Address:
137 West 86th Street, New York City

DR. ARTHUR D. WOODRUFF
TEACHER OF SINGING
Studio, 810 Carnegie Hall,
New York City
Telephone Circle 9321 Mondays in Philadelphia

LEONORNSTEIN
KNABE PIANO USED

PIANIST
CONCERTS — RECITALS
CONCERT MANAGEMENT ARTHUR JUDSON
Pennsylvania Building, Philadelphia
Fisk Building, New York City

Piano Is Most "Personal" of Musical Instruments, John Meldrum Believes

THE general popularity of the piano, that instrument which has long been a classic unit of the furniture of the home, is not the result of some arbitrary choice of the householder. According to John Meldrum, pianist, the satisfaction which the listener finds in this instrument is the result of the complex tonal effects which it is capable of producing, and also of its peculiar adaptability for conveying fully and directly the message of the performer.

"What a remarkably 'personal' instrument the piano is! It is capable of impressing upon auditors with unique thoroughness the personality of the artist or the character of a work," Mr. Meldrum said recently. "If music has any value, that fact may be determined by playing it over on the piano. We frequently hear composers say that their compositions for orchestra show to advantage only when presented by an orchestra, and that they should never be judged when played upon the piano. This, it seems to me, is only an excuse for hiding utterly worthless stuff under a maze of orchestral coloring. If a composition has real musical attributes, they may be easily discerned when played upon the piano."

"In fact, the piano is such a peculiarly personal instrument that it is possible for the works of certain composers to be properly set forth only by their creator. I have in mind the compositions of a distinguished American composer, also a pianist of note, which rise to the point of greatness when performed by him. Yet I cannot imagine just what the impression would be if they were to be played by some one else!"

How to Make Up Programs

Concerning the problem of constructing recital programs that shall both interest and edify, Mr. Meldrum advocates giving a hearing to the works of composers of all schools, but to no one composer exclusively. He said:

"In any subject under discussion it seems to me there are three points of view: the insanely conservative, the sanely rational, and the insanely revolutionary. It is so in the art of making a program for one's concert tours. The standard Bach, Beethoven, Chopin and Liszt represents the first named element and the entire ultra-modern list the last. Two such programs might be likened, respectively, to a constant harking back to the intentions of our forefathers as against the waving of the red flag of bolshevism. Personally neither extreme interests me except under very unusual circumstances, such as a program of the first group played by a Rachmaninoff, a Paderewski, or a Hofmann, with Bachaus and Dohnanyi, not to mention Siloti,



John Meldrum, Pianist

thrown in. Or one of the third as executed by an ultra-modernist of the first rank.

"There is one point that an artist must consider in selecting his programs, and that is a matter of psychology. It frequently seems to me that a performer gets much more pleasure out of giving a recital than the listeners do from listening to it. There are certain works, such as the Schumann 'Kreisleriana' and the Beethoven Sonata, Op. 106, both among the greatest compositions of their respective composers, not to be understood without being studied thoroughly. How is it possible for an audience of mixed musical intelligence to get their significance in one hearing? In programs, as in life, one must avoid the conventional, but must not go too far toward the unconventional."

Mr. Meldrum studied piano with Leopold Godowsky, Mme. Sina Lichtmann and at the University School of Music, Ann Arbor, under Albert Lockwood. He is also proficient as organist. He was chosen as first soloist with the new Buffalo Symphony, under Arnold Cornelissen. He will be heard extensively this season in programs of works by Brahms, César Franck, Scriabine and American composers, including Deems Taylor and Emerson Whithorne. Mr. Meldrum has been for several seasons under the management of Haensel and Jones.

R. M. K.

READING, PA.

Jan. 6.—Frances Alda of the Metropolitan Opera Company made her reappearance in this city at the second Haage concert in the Strand Theater on Dec. 14. The outstanding numbers on the program were an old Christmas Carol harmonized by Arnold Bax, "Un Bel Di," from "Madama Butterfly," and two thrilling songs by Rachmaninoff entitled, "Kakoe Stchastie" and "Soldatskaia." Throughout the recital Mme. Alda exhibited fine interpretative powers and beauty of voice. Lester Hodges accompanied and was also heard in a group of piano solos.

WALTER HEATON.

Robert Ringling, who has been singing with marked success with the San Carlo Opera Company, was scheduled for a recital in Florida this month. He rejoins Fortune Gallo's organization in St. Louis later in the month.

HARRIET FOSTER

Contralto

Voice Builder and Coach

Studio: 235 W. 102nd St., New York City
Telephone: Riverside 6400

CELEBRATED
PIANO
VIRTUOSO
Teacher of
Many Famous
Pianists
Address:
21 W. 86th St.
New York City
Phone:
Schuyler 10103

ALBERTO

JONAS

FRANKLIN, PA.

Jan. 6.—An excellent Christmas program was given at the regular meeting of the Monday Evening Musical Society in the Franklin Public Library, Monday evening, Dec. 18. Singing by club members and the Methodist Episcopal Quartet was excellent. At a business meeting held before the program, it was decided to organize a junior section of the society with Mrs. Harry Bryer as director. The American Lyceum Course recently presented Georgie Price, harpist and violinist, and Katherine Fahnestock, reader and accompanist. The harpist won the hearty appreciation of her audience and the reader, who gave delightful sketches of the Eighteenth Century in costume, was also well received.

MRS. J. H. FOQUET.

NEWARK, OHIO

Jan. 6.—William Wylie, tenor, and Edwin Stainbrook, pianist, appeared here in joint recital recently under the auspices of the American Legion. Maurice Dumesnil, pianist, attracted a large audience on Dec. 12, and presented interestingly a fine program. This concert was under the local management of H. F. Moniger.

JAMES SCHIFF.

NIAGARA FALLS, N. Y.

Jan. 6.—The San Carlo Opera Company was heard at the Cataract Theater on New Year's Eve, presenting the familiar double bill of "Cavalleria" and "Pagliacci." In the first work, which was conducted by Carlo Peroni, Stella De Mette was an admirable Santuzza; Romeo Boscacci sang the part of Turid-

du; Anita Klinova, Lola; Giuseppe Interrante, Alfio, and Alice Homer, Mama Lucia. In "Pagliacci," which was led by Mr. Franchetti, the singers included: Sofia Charlebois as Nedda; Amador Famadas as Canio; Richard Bonelli as Tonio; Mr. Interrante as Silvio, and Francesco Curci as Beppe. The possibility of a return engagement for several performances by the company is being discussed locally.

CANTON HAILS SOPRANO HOME FOR SONG RECITAL

Wooster Alumni Hear College Junior Over Radiophone—Heinroth in Organ Recital

CANTON, OHIO, Jan. 6.—Magdaline Erbland, soprano, was warmly welcomed by a large audience when she appeared in the City Auditorium recently after an absence of three years, during which time she has been pursuing her studies in New York with Gennaro M. Curci. Miss Erbland was formerly well-known here as a church soloist, and as a promising pupil of Mrs. Martin Boyer. Anna Case on one of her visits to Canton, heard her sing and interested herself in her behalf. At her recital Miss Erbland showed fine interpretative powers and beauty of tone. She was assisted by Henry Abbott, flautist.

Dr. Charles Heinroth, organist, of Pittsburgh, gave an excellent program in the First Methodist Episcopal Church on Dec. 18, under the auspices of the Canton Woman's Club.

Mrs. Martin Boyer and Mrs. Lorraine Peter Adams gave a short program before the Woman's Club on Dec. 15.

In the course of the celebration of Wooster College Day 2000 alumni of the college heard a radiophone program which included songs by Esther McDowell, contralto, a junior at the college, and numbers by two of the college faculty, Mrs. H. C. Crain, pianist, and H. C. Crain, violinist. Margaret McKay, soprano, and the Men's Glee Club were also heard.

RALPH L. MYERS.

Evelyn MacNevin Sings in London, Ont.

LONDON, ONT., Jan. 6.—Evelyn MacNevin, contralto, received a warm welcome in her recent recital under the auspices of the Woman's Music Club in the Masonic Temple. She possesses a beautiful voice of wide range and power, organ-like in the lower tones and full and clear in the upper range and of fine timbre throughout. She also has youth and beauty and a charming manner which add to her attractiveness as a singer. Her program included old Italian airs, two numbers by Rachmaninoff, Kramer's "The Great Awakening," "The Bird" by Dwight Fiske and songs in French by Staub and Hahn. She was assisted by Whitney Scherer, pianist, who made new friends by his brilliant playing of several solos, and Carl Brunner, accompanist. The singer gave a recital in Chatham, her birthplace, two days before her appearance in London.

BALTIMORE, MD.

Jan. 6.—An evening of operatic scenes, by vocal students of the Peabody Conservatory, given on Dec. 19, afforded these members of the Opera Class, under the baton of Barron Berthald, an opportunity to display their training. John Wilbourn, Richard Ford, Thomas Mengert and Barron Berthald sang the male rôles. Elizabeth Richardson, Katherine Melson, Jeanette Shenton, Charlotte Rhodda, Josephine McLaughlin and Irma Payne showed the results of excellent coaching. Scenes from "Il Trovatore," "Der Freischütz," and "Aida" were presented, with piano accompaniments supplied by Virginia C. Blackhead and Florence Walden.

NEWPORT NEWS, VA.

Jan. 6.—At a concert recently given by the Woman's Choral Club, under the baton of William Hamilton, Helen Eubank, soprano soloist, sang Bishop's "Lo Here the Gentle Lark," Lucille Tilghman, contralto, gave Cadman's Song of the Robin Woman from "Shanewis," and Mrs. Grace Ellis, soprano, sang Handel's "Care Salve." Mable Maxon was an artistic accompanist, and J. Luther of Fortress Monroe played a flute obbligato to the Bishop number.

RUSSELL COFER.

Ignaz Friedman, Polish pianist, who recently returned to the United States, is making his third American tour under the direction of the Metropolitan Musical Bureau.

Darius Milhaud

Missionary of "Six"

[Continued from page 3]

The Tango was another short movement full of "pep," (there is no other word for it), and between the taves, Satie had written: "The Tango is the Devil's dance. That is why I like it. He and his wife and his children and his domestics dance it to keep cool!" The closing phrase was marked to be played "hypocritically." Is not all this irresistible? And could it be the work of anyone except a man "fifty-six years young" as Elbert Hubbard used to say? For a sense of humor keeps one young when all other things fail, though who knows which is cause and which effect?

"Speaking of humor" said Mr. Milhaud, "we had no end of fun composing pantomime-ballets. The plot of my 'Le Boeuf sur le Toit,' briefly concerns an episode in a bar in poor 'dry' America. The characters, you see, all wear masks made several times larger than life and the action is all done in retarded motion like a cinema. In the bar is the sign, 'Only Milk Drunk Here,' but true to life—realism, you see, rather than impressionism!—you can get what you want. While the customers are having cocktails, a policeman raids the place and is about to arrest everyone present when someone has the brilliant idea of dropping the ventilator in the roof suddenly on the policeman's head which decapitates him! One of the women then does a Salome dance around the policeman's head, and the ballet ends in general merriment, jazz of course!"

"So, you see, although we may be called 'advanced' and 'radical' and all manner of unpleasant things, we have not lost our sense of humor, so perhaps there is hope for us after all."

JOHN ALAN HAUGHTON.

Give Opera Scenes in Gooding, Idaho

GOODING, IDAHO, Jan. 6.—A remarkable musical event for a town of this size was given in the Schubert Theater recently. It was the result of untiring effort on the part of Mrs. Lillie Sang Collins, who resigned her position on the staff of the Institute of Musical Art, New York, some years ago on account of her husband's health. They came West and settled on a ranch, and for the last five years Mrs. Collins has carried on her work as director of the music department of Gooding Methodist Episcopal College. She has discovered some unusual talent among the people of the district—people who, for the most part, have heard little or no music. With this material she produced and directed scenes from "Samson et Dalila," "Aida," "Madama Butterfly" and "Lakmé," all given in costume. Those who sang were Flora Eubanks, Hester Bennett Gooding, Marion Green, Louise Gooding Schubert, Dorothy Sims, Ray Melton, George Collins, Clarence Tolman, Clyde Whitman, Earle Denham, Dannie Hayden and Dallas McNeil. Of these, Flora Eubanks, Ray Melton and Marion Green are young singers of great promise, each possessing a voice of unusual range and beauty.

QUINCY, ILL.

Jan. 6.—A quartet consisting of Olive Kline, soprano; Elsie Baker, contralto; Lambert Murphy, tenor, and Royal Damm, baritone, was heard in a program given under the auspices of Quincy College on Dec. 5. The Quincy Music Club, at its meeting on Dec. 11, sponsored a program on the oratorio, under the leadership of Mrs. Frances Z. Mourning. Lulu M. Felt and George F. Davis played Bach's Second Organ Concerto. Mrs. Mabel H. Arnold, soprano; Frances Eldred, pianist, and a violin septet were also heard. A piano recital was given by Gertrude Henneman at St. Mary's Academy on Dec. 18.

L. M. FELT.

Ossip Gabrilowitsch, pianist, will play a number of his own compositions at the charity concert in Town Hall, New York, on the evening of Jan. 14. The other artists who will be heard are Anna Meit-chik, contralto, and Joseph Borissoff, violinist.

LOUIS
ROBERT
ORGANIST-CONDUCTOR-PIANIST
Now in New York
Formerly Asst. Conductor to Willem Mengelberg
and Organist Concertgebouw, Amsterdam, Holland
St. Bavo Cathedral, Haarlem, Holland.
Available for Concerts, Recitals
Limited number of seats reserved
Studio: 351 W. 57th St., New York
Phone: Circle 8888

DAMROSCH ASSUMES MINNEAPOLIS BÂTON

"Guest" Conductor of Symphony Greeted at Début—
Schubert Club Concert

By Florence L. C. Briggs

ST. PAUL, MINN., Jan. 6.—Walter Damrosch, the season's third "guest" conductor of the Minneapolis Symphony, made his bow in a program of interest given at the Auditorium on Jan. 4. There was no soloist. The program was the first of a series of six under Mr. Damrosch.

An enthusiastic demonstration by the audience greeted the conductor upon his entrance, and hearty applause was the order of the evening. Included in the program was Mr. Damrosch's own arrangement of the Polonaise from Beethoven's *Serenade for Strings*, Op. 8, and an arrangement by Leopold Damrosch of the *Air for G String* from Bach's *Suite No. 3*. Dvorak's familiar "New World" Symphony was given an appreciative reading, which stressed clarity of the melodic line. The *Bacchanale* from "Tannhäuser" and Lalo's "Roi d'Ys" Overture completed a thoroughly enjoyable program.

The Schubert Club presented five professional members in a concert of music for voice, piano and violin, on Jan. 3. The artists were Agnes Rast Synder, contralto; Marion Baerstein-Bearmann, violinist, and Margrethe Pettersen, Katherine Hoffmann and Louise Lupien Jenkins, pianists.

GALLO FORCES GIVE NINE OPERAS IN BUFFALO WEEK

Large Audiences Attend Performances of Works Including "Faust," "Aida" and "Otello"

BUFFALO, N. Y., Jan. 6.—The San Carlo Grand Opera Company ended a successful local engagement on New Year's eve, under the local management of Mai Davis Smith. With but one exception, all of the operas given were presented to audiences that filled the Shubert-Teck Theater.

A representative audience attended the opening performance on Christmas night of "Madama Butterfly," with Tamaki Miura, Japanese soprano, as *Cio-Cio San*; Anita Klinova as *Suzuki*; Ruggiero Baldich as *Pinkerton*, and Mario Valle as *Sharpless*. On Tuesday Edith DeLys was the *Leonora*, and Romeo Boscacci the *Alvaro*, in "Forza del Destino." Other works of the week included "Faust," "Otello," "Traviata," "Cavalleria Rusticana" and "Pagliacci," "Lucia," substituted on Saturday afternoon for "Marta" and "Aida." Anna Fitzu, Marie Rapold, Josephine Lucchese, Manuel Salazar, Richard Bonelli, Sofia Charlebois, Stella DeMette and Francesco Curci were other leading artists heard.

The Russian Grand Opera Company presented by S. Hurok, under the auspices of the Musical Arts Club, was scheduled to open a subsequent series of performances on Jan. 8.

FRANK W. BALCH.

HAMILTON, N. Y.

Jan. 8.—The Musical Clubs of Colgate University recently gave their annual Christmas concert in Memorial Chapel, and were assisted by the Little Symphony of the University. An interesting trip has just been completed by the Musical Clubs, in the course of which they appeared with singers from Columbia University at the Hotel Plaza, New York, and gave a concert at the Skidmore School of Fine Arts in Saratoga.

McCONNELLSVILLE, OHIO

Jan. 6.—An audience that packed every available seat and all standing space in the Twin City Theater heard the program of Christmas music given by the Muskingum Valley Music Club recently. A chorus of 100 children sang carols for the first part of the program. The adult chorus of eighty voices sang Matthews' cantata, "The Story of Christmas." The soloists were Daisey Beckett Middleton, mezzo-soprano; Harry Betz, tenor, and Omar Wilson, baritone. Omar Wilson conducted the performance.

FISCHER WITH SYMPHONY DURING ABSENCE OF GANZ

St. Louis Newspaper Will Give Five Concerts for School Children—Opera Chorus Begins Work

ST. LOUIS, Jan. 6.—At last Sunday's concert Frederick Fischer conducted the St. Louis Symphony, in the absence of Mr. Ganz. He played the special "Epilogue" music which he composed for the Missouri Centennial celebration last year. It was cordially received. Heuberger's Overture, "Struwwelpeter," the Scherzo from Dvorak's "New World" Symphony, and Ferrari's "Dance of the Camorristi" were the principal numbers, while extras in lighter vein filled out the program. The soloist was Amie Guth Punshon, contralto, who sang an aria from "The Prophet."

The St. Louis *Post-Dispatch* has again engaged the entire Symphony for a series of five concerts which they will give to the school children of the city. The concerts were such a success last year that they decided to repeat the gift. Admission is free to the children.

The opening session of the Chorus School of the Municipal Opera took place this week and over 250 attended. William Parsons is director and indications point to an enrolment of over 300 as it gets under way. Max Koenigsberg of the Executive Productions Committee gave a short address. A chorus of 100 will finally be selected. HERBERT W. COST.

THOUSANDS HEAR "MESSIAH"

Denver Municipal Chorus Sings to Huge Throng—Elman Greeted in Recital

DENVER, COLO., Jan. 6.—An audience estimated at 11,000 persons of whom 1500 were standees heard a performance of Handel's "Messiah" given by the Denver Municipal Chorus on the afternoon of Dec. 31, at the Auditorium, and many were turned away. If any further evidence were needed to prove the increasing responsiveness of this public to the city's generous music program, the great outpouring on this occasion supplied that evidence.

The Municipal Chorus of about 200 voices was supported by an orchestra of forty pieces and the great organ. The soloists were prominent local choir singers, Agnes Clark Glaister, soprano; Bessie Dade Hughes, contralto; Robert H. Edwards, tenor, and Ben Henry Smith, bass. Clarence Reynolds was the conductor and Clarence Sharp at the organ succeeded admirably in blending that huge instrument with the orchestra. Mr. Reynolds had re-organized the Municipal Chorus after several months' inactivity, only a few weeks ago, and in view of this brief preparation he presented a surprisingly smooth and spirited performance. His thorough familiarity with the work was at all times evident and he held both vocal and instrumental forces well in hand. Soloists, chorus and conductor shared in the appreciative applause of the vast audience. Prior to the performance Mayor Bailey was called to the platform and presented with a bouquet by a representative of the Municipal Chorus, responding in a brief speech to pledge anew his faith in the value of music as a factor in civic life.

Mischa Elman, already a great favorite here, appeared on Jan. 1, on the Oberfelder subscription course and attracted the largest audience of the season. Playing with his accustomed warmth and vigor, Mr. Elman aroused the greatest enthusiasm. Joseph Bonime was a splendid accompanist.

J. C. WILCOX.

APPLETON, WIS.

Jan. 6.—Christmas week was ushered in with a great indoor performance of a Pageant of the Nativity under the leadership of Dean Waterman of Lawrence Conservatory of Music. The music of the pageant, taken from Handel's "Messiah," Maunders' "Bethlehem" and Buck's "Coming of the King," was sung by the combined choirs of several churches. The Pageant was in five episodes with carols sung as interludes. It is proposed to give a similar work at both Christmas and Easter, annually.

NEWARK, N. J.—The Puccini Grand Opera Company's recent performance of "Rigoletto" drew a large audience to the Broad Street Theater. Among the singers were Domenico Diaz, Millo Picco, Olive Cornell, and Luigi Dalle Molle. The conductor was Anthony Dell'Orefice.

CHALIAPIN LEADS LIST OF PITTSBURGH EVENTS

Orpheus Quartet and Apo'lo Chorus Give Public Programs of Interest—Carols in Church Concert

PITTSBURGH, Jan. 6.—Feodor Chaliapin, operatic bass, was presented in recital by Edith Taylor Thomson at Syria Mosque on Jan. 1. The celebrated Russian singer received an ovation both for his magnificent voice and the value of the program given. Particular mention must also be accorded Max Rabinowitch, pianist, for his work as accompanist and soloist.

The Art Society presented the Orpheus Quartet in a program at Carnegie Music Hall on Jan. 5.

The Pittsburgh-Apollo Male Chorus, led by Harvey B. Gaul, gave its Twelfth Night Candle Service at Calvary Episcopal Church on the same evening. The soloists were Chester Humphries, tenor, and Chester Knouss, Dr. Russell H. Kirk, Frederick G. Rogers and George L. Kirk, baritones. Three organists, Marianne Genet, Frederic Lotz and Daniel Phillips, participated.

A musical program of unusual interest was given at St. Stephen's Church, Sewickley, under the direction of Arthur B. Jennings, Jr., on Dec. 31. Carols, including many new works, were featured.

RICHARD KOUNTZ.

PLANS MORE FREE MUSIC

Wilmington Commission Increases Concerts—Hempel in Recital

WILMINGTON, DEL., Jan. 6.—It has been decided by the Municipal Music Commission to give two series of free public concerts this season instead of one as last year. Of these one will be given in the auditorium of the Wilmington High School, on Tuesday evenings, and the other on Sunday afternoons in the new auditorium of the First Central Presbyterian Church.

The programs will be presented by local musical organizations and individual musicians. Among organizations which already have volunteered their services are the Orpheus Club, Orpheus Mixed Quartet, Westminster Choral Society, Philharmonic Band and the newly formed Students' Orchestra. Sunday afternoon concerts of a secular nature will be something entirely new in Wilmington.

Mrs. Marie H. Haughey, chairman of the Wilmington prize song contest committee, has reported to the commission that none of the manuscripts submitted is deemed suitable for the purpose intended. The commission has therefore decided to hold a competition, first for words for a city song, and then for a musical setting, instead of asking for both together.

The concert by Frieda Hempel, at the Playhouse, under auspices of the Delaware Musical Association, was a great success. Coenraad Bos gave several piano solos, and Louis P. Fritze, flautist, gained much praise by his work. Including encores, Mme. Hempel sang no less than sixteen times.

THOMAS HILL.

WATERLOO, IOWA

Jan. 6.—A course in music is offered in the High School here for the first time this year as a regular subject with credits. Grace Ullemeyer, music director, devotes all her time to the High School music instruction. Mary Nancy Graham is violin instructor. Violin teaching was begun last year in the grade schools with Miss Graham as instructor. Many of the pupils in the grades are now able to play easy orchestral music.

BELLE CALDWELL.

OIL CITY, PA.

Jan. 6.—The Christmas cantata, "The Nativity," was given at a special musical service at the Good Hope Lutheran Church recently under the leadership of Mary M. Reimann, choir director at the church. The solo parts were sung by Mrs. Harry Hill, Geraldine Biltz, Edna Baumbach and Mrs. Richard Thomas, the last named being heard in a duet with Miss Reimann, who relinquished the organ to Henry Suhr for this number.

CLEMENTINE

DeVERE

Prima Donna Soprano
Covent Garden, London
Metropolitan Co., N. Y.
Concert—Opera—Instruction
108 Riverside Drive

OLD PHILADELPHIA CUSTOM IS REVIVED

Palestrina Choir Sings at New Year's Reception—London String Quartet Heard

By W. R. Murphy

PHILADELPHIA, Jan. 6.—The old Philadelphia custom of the New Year's reception was revived by the Art Alliance, and the handsome Rittenhouse Square clubhouse was crowded Monday afternoon by persons distinguished in music and the other arts. The Palestrina Choir, under the baton of its devoted conductor, Nicola Montani, gave two programs of appropriate numbers, including several excerpts from the old ecclesiastical composers, whose a cappella works the Palestrinians sing so excellently.

An admirable program was well given at the seventh of this season's series of free Sunday afternoon programs in the foyer of the Academy of the Fine Arts. The participants were Helen Buchanan Hitner, soprano, and the Philharmonic String Quartet, consisting of Harry Aleinikoff, A. Gorodetsky, Henry Elkan and A. Stiegel, all members of the Philadelphia Orchestra.

The London String Quartet was the distinguished attraction brought by the Matinée Musical Club for its fortnightly "afternoon" at the Bellevue-Stratford last Tuesday. Two of the members also contributed to the program: Mildred Jones Schneider, soprano, and Lilian Holmstead Frazer, contralto.

Hans Kindler, cellist, and Noah H. Swayne, bass, gave a recital under the auspices of the American Friends' Service Committee at the Academy of Music. Mr. Swayne, a pupil of W. Warren Shaw, gave admirable expression to songs by Schubert, Hahn and other composers, and Mr. Kindler was advantageously heard in choice numbers for his instrument.

The several musical organizations connected with Girard College gave a fine program Christmas week in the college chapel. The band, orchestra, glee club and "junior hundred," composed of treble voices, were heard. Some of the Old English and Old French airs were particularly interesting.

VISITORS IN WASHINGTON

Cartot and Marguerite D'Alvarez Heard in Recitals

WASHINGTON, D. C., Jan. 6.—T. Arthur Smith, Inc., opened the concert season of the new year with Alfred Cortot, pianist, on Jan. 4, in a program of great interest, a unique feature of which was the entire series of twenty-four Preludes of Chopin. Other numbers included works of Schumann, Debussy, Ravel, Albeniz and Liszt.

Marguerite D'Alvarez, contralto, was presented in recital by T. Arthur Smith, Inc., on Jan. 5. The artist delighted her large audience with selections from "Carmen" and songs by Hahn, Debussy, Tabuyo and Hageman. She was enthusiastically received and lengthened her program with several encores. Lois Maier, who was the accompanist, not only supported the singer admirably, but displayed her ability as a soloist in the Mendelssohn-Liszt "On Wings of Song" and a Brahms Capriccio.

The Secrets of Svengali

On Singing, Singers,
Teachers and Critics

By J. H. DUVAL

"Don't pass it over, singers, it's
written for you—to help you."
— N. Y. Tribune

\$2 at All Music Dealers
and Booksellers

JAMES T. WHITE & CO.
70 Fifth Avenue, New York

ROMUALDO

SAPIO

Vocal Teacher
Formerly Conductor Metro-
politan—Coach to Patti,
Calve, Nordica and others.
NEW YORK, Phone Schuyler 8398



From Ocean to Ocean



SEATTLE, WASH.—Recitals by pupils of A. W. Whistler, piano; Gertrude Drumm, piano, and John Shafer, violin, have been given recently.

BROWNSVILLE, TEX.—Florine Pierce has organized a chorus of little girls, who sang in the Christmas music given in the Episcopal Church on Christmas Eve.

PITTSBURGH, PA.—A musical departure was inaugurated recently by the Diamond National Bank. Throughout Christmas week the Diamond National Bank Chorus sang Christmas carols in the main banking hall at the noon hour.

SALEM, ORE.—The Salem Women's Club Chorus, conducted by Paul Petri, gave the first of the season's concerts lately at the First Methodist Church. Stewart Wendall Tully, Dorothy Pierce and Mrs. William Frederick Gaskins assisted.

NORTH ADAMS, MASS.—Jesse Hadfield, who recently completed twenty-five years' service as organist of the Congregational Church, was presented with a gold watch by C. Q. Richmond, chairman of the music committee of the church.

DETROIT, MICH.—The soloists heard in a radio concert broadcast from the station of the *Free Press* recently included the following: Elizabeth Thorpe, Marguerite Ballard and Grace Miller, pianists; William Yeagla, saxophone player, and Mrs. W. Frederic Jackson, contralto.

IPSWICH, MASS.—Vera Blaisdell, Ardace Savore, Madeline Mitchell and Frances Ross, pianists; Gladys Winch, Ethel Sheppard and Emma Bailey, sopranos, and Clifton Burk, baritone, were presented in a recital at the home of their teacher, Eben H. Bailey, recently.

TRENTON, N. J.—At the Christmas Vesper Service held at the Y. W. C. A. Ethel May Servis, soprano, appeared as soloist and sang "There Were Shepherds," by John Powell Scott. Her accompanist was Frank L. Gardiner. Mrs. Servis is a pupil of Harry Colin Thorpe.

WHITE PLAINS, N. Y.—With a chorus of 100 voices, the students of the White Plains High School presented "The Bells of Beaujolais," by Coerne, before a large audience lately. The program was arranged under the auspices of the General Organization of the White Plains High School.

PROVIDENCE, R. I.—Hannah Shippee Edwards entertained about forty students and friends at a Christmas tree party at the Conservatory on Dec. 30. All students took active part in the informal program of songs, piano and violin numbers, recitations and whistling solos.

FRANKFORT, IND.—The Matinée Musicale Chorus, consisting of seventy-five voices, celebrated Christmas by singing "The Christ Child" by Hawley, in the Methodist Episcopal Church. Caroline Sims, leader, was assisted by Dean McMurray, pianist, and Bertha Caldwell, organist.

DES MOINES, IOWA.—A program of unusual interest was given in the large University Church Auditorium by 400 singers from the different public schools of the city, under the leadership of Alfred Smith, music supervisor. Robert Parker, boy soprano, was soloist and displayed a well trained voice.

POUGHKEEPSIE, N. Y.—Robert S. Flagler, organist, was assisted by Adelaide Michaels, soprano; Mary Bogardus, contralto, and Riccardo De Sylva, violinist, in a recent service in Christ Episcopal Church which was broadcast for the first

time. The speaker of the day was Professor George S. Nettleton, acting president of Vassar College.

NEWARK, N. J.—A large audience heard the annual piano recital by pupils of the Misses Maull at South Side High School Auditorium. Among the students taking part were Helen Maull, Evelyn Folsom, Irma Fensel, Carol Atz, Frieda Koehler, Beulah van Volkenburgh, Emma Mitchell and Marie Hansen. The soloist was John Hamilton, baritone.

PORTLAND, ORE.—Elizabeth Hoben presented several of her vocal and piano students in a recital given in the Lincoln High School Auditorium lately. Soloists included Anna Duggan, Shirley Cohen, Marjorie Beckley, Edward Warringsford, Bertha MacShwan, Dorothy Thomas, Helen Ellis, Frederick Dorn, Mignon Bushnell, Melba Hansen, Robert Nelson, Valkyrie Larson, Marguerite Jaeger, Anna Albin and Arthur Henderson.

SAN FRANCISCO.—An instructive recital was given at the studio of Hermann Genss on Dec. 21. The program included arias from Haydn's "Creation" and "The Seasons," Handel's "Judas Maccabeus" and "Joshua," Gluck's "Orpheus" and Donizetti's "La Favorita." A group of four songs composed by Mr. Genss were sung by Greta Lagerholm. Scenes from the second act of "Martha" and a ballade and duet from "The Flying Dutchman," the last sung by Mr. Genss and Ruth Mullen, proved enjoyable.

BALTIMORE, MD.—A recital at the Eastman School at Washington, D. C., given recently, afforded some Maryland pupils public opportunity of disclosing their talent and training. A program of attractive music, appropriate to the season, was played by Alice Huston, Emily Viola Dunn, Sara Dolph Firestone, Joseph Slingluff, Dorothy Vernon, Louise Marie Albers, Alice Sherwood Elliott and Laura Morse Richardson. A school chorus and members of the Chorus Class sang effectively. The instructors are Lucy M. Birkenstein and Annie H. Eastman.

EUGENE, ORE.—Conducted by John Stark Evans, the second annual presentation of Gounod's St. Cecilia Mass, was given by the University of Oregon Vesper Choir recently. Mme. Rose Mc-

Grew, soprano; John Claire Monteth of Portland, baritone, and John B. Stefert, tenor, were the soloists. Lucile Elrod of Portland, a senior in the University School of Music, gave her graduation organ recital in the First Methodist Church. Miss Elrod is studying her fourth year under John Stark Evans, professor of organ. Aubrey Furry, bass, was the assisting artist.

CANTON, OHIO.—The piano pupils of Mount Marie College gave a recital on the afternoon of Dec. 15, and Ruth Snyder and Hilda Reese, vocal pupils of Florence Biechele, were heard on Dec. 2. Numbers by the following artists were radiophoned from this city recently: Nazir Grotto band; Grosjeans Novelty orchestra; Louise Cody, Dorothy Becker, pianist; Henry Callander, tenor; Josephine McCormick, dramatic soprano; Mildred Haag, pianist; Ebba Nordstrom, contralto; Leona Devore, pianist; Goldie Rupright, pianist; Ida Davis, soprano; Lulu G. Miller, violinist; Ida M. Dilger, dramatic soprano.

WATERLOO, IOWA.—With a program consisting of Christmas carols, folk songs, solo and quartet numbers as a Christmas gift to the community, the East Grade schools gave a musicale on Dec. 24. Grace Ullmeyer, music instructor, was assisted by the various orchestras, glee clubs and choruses of the public schools. Viola Knocke, Berdella Sankey, Margaret Howell and Ethel Montgomery, were the accompanists. Junior pupils of the Marian T. Ransier Studio, were heard in a piano recital at Hotel Russell-Lamson recently. Miss Ransier was assisted by Elma Christiansen and Helen Renk, pianists.

WICHITA, KAN.—The following pupils took part in a program of solo and concerted numbers given at Mount Carmel Academy on Dec. 27: Florence Gray, Lois Cook, Mildred Loshbaugh, Kathleen Mullen, Catherine Mooney, Clara Tallchief, Mary Tallchief, Jane Fitzpatrick, Maurine Harbaugh, Etolia Fox, Juanita Jones, Pauline Ackerman, Victoria Ruffner, Virginia Moore, Evelyn Hawks, Virginia Pattison, Katherine Kenny, Monica Mullen, Faye Clarke, Victoria Murdock, Irene Whalen, Marion Moore, Bernadette Justin, Frances Kelly, Marguerite Munsell, Jeanette Smith, Veta McClure, Donice Dinkler, Leona Huffner, Elinor Hoffman, Matilda Gaume and Jennie McCandless.

MUSICIANS' DIRECTORY

Clarence Adler
PIANIST—PEDAGOGUE
Studio: 137 West 86th St., New York

Sol Alberti
PIANIST—COACH—ACCOMPANIST
65 West 71st St.
Residence: 255 Ft. Washington Ave., New York
Phone Wadsworth 1989

The American Institute of Applied Music
Thirty-seventh Season
212 West 59th Street, New York City
Tel. Circle 5329

Ella Bachus-Behr
231 West 96th Street, New York
Telephone Riverside 1464

Eugene Bernstein
Teacher of Piano
Studio: 22 West 85th Street, New York
Phone: Schuyler 2365

The Boice Studio
SUSAN S. BOICE, Soprano
Teacher of the Art of Singing
57 West 75th Street, New York
Schuyler 1337

Jan van Bommel
CONCERT BARITONE
Teacher of Singing
Studios: 303 Carnegie Hall, New York
684 St. Nicholas Ave. Audubon 1673

William S. Brady
TEACHER OF SINGING
Studio: 137 West 86th St., New York
Telephone Schuyler 3580

May Laird Brown LYRIC DICTION
Voice and Phonetics of
Italian, French, Spanish, German,
English
1 West 89th St., New York Riverside 2605

Dudley Buck Teacher of Singing
471 West End Ave. Phone Schuyler 6870

Giuseppe Campanari
BARITONE
TEACHER OF SINGING
Studio: 668 West End Avenue New York City
By Appointment Only

Mme. Kathryn Carylne
TEACHER OF SINGING
Defects of tone production eradicated. French
and Italian Lyric Diction. 257 West 86th St.,
N. Y. Phone 5910 Schuyler.

Ernest Carter
COMPOSER—CONDUCTOR
Address: 115 East 69th St., New York
Tel. 8623 Rhinelander

Mr. and Mrs. Ross David
VOICE PRODUCTION AND REPERTOIRE
Sherwood Studios, 58 West 57th Street
New York City

John Warren Erb CONDUCTOR—COACH—
ACCOMPANIST
Tel. Columbus 2297
Address: 37 West 72nd Street, New York

Frank Farrell
CONCERT PIANIST
Address Music League of America
8 East 34th St., New York City

Frances Foster Coach for Concert
and Operatic Artists
Concert Accompanying
Studio: 334 West 84th Street
Tel. Schuyler 1049

Thomas Franco Violinist—Teacher
From Elementary Instruction to
Artistic Perfection
Studios: 181 E. 75th St., N. Y. Rhindr. 5441
1575 Flatbush, Bklyn. Mansfield 3179

George Hamlin CONCERT TENOR
Instruction in Singing and English
Diction
November 1st to May 15th: 1070 Madison Ave.,
New York; June 1st to November 1st: Lake
Placid, Adirondack Mts., N. Y.

Charles Hargreaves
VOCAL INSTRUCTION
Tenor
Formerly Metropolitan Opera Company
257 West 86th Street, New York. Schuyler 5910

Victor Harris
Teacher of singing in all its branches
The Beaufort, 140 West 57th Street
Telephone, Circle 3053

Mrs. J. Harrison-Irvine
Voice—Piano—Diction—Coaching—
Accompanist
Carnegie Hall, 1013, New York. Circle 1350

The Heardt-Dreyfus
STUDIOS: Voice and Modern Languages
Address: Gamut Club Building, Los Angeles, Cal.

Ethel Glenn Hier
COMPOSER—PIANIST
Teacher of harmony and piano
Studio: 311 West 75th Street, New York City

Helen Allen Hunt
CONTRALTO
Teacher of Singing
543 Boylston St., Boston, Mass.
Saturdays, 1702 Walnut St., Philadelphia

Sergei Klibansky Teacher of Singing
8 years leading instructor Stern Conservatory,
Berlin; 3 years Institute of Musical Art, New
York.
Studios: 212 W. 59th St., New York

Lebegott Studios
THE ART OF SINGING
EDWARD LEBEGOTT and Assistants
66 West 77th Street, New York Schuyler 0506

Caroline Lowe
(Caroline Lowe Hovey)
TEACHER OF SINGING—COACHING
Studio, 50 West 67th St., New York
Telephone Columbus 1405

Isidore Luckstone
TEACHER OF SINGING
53 West 86th St., New York
Telephone 7493 Schuyler

E. Presson Miller
TEACHER OF SINGING
Studio: 826 Carnegie Hall, New York. Circle 1350

Philipp Mittell VIOLINIST
Teacher of Many Well Known Artists
Van Dyke Studios, 939 Eighth Ave., New York
Phone Circle 6130

Maud Morgan Harp Soloist
CONCERTS—INSTRUCTION
(Teaching Children a Specialty)
216 W. 56th St. Phone Circle 1505

Mme. Katherine Morreale
Soprano
Voice Culture Repertoire
166 West 58th St. New York City
Phone Circle 9948

Elizabeth Kelso Patterson
SCHOOL OF SINGING
Studio: 257 West 104th St., New York City
Phone Clarkson 1514

Adele Luis Rankin Lyric-Coloratura
Soprano
Concerts—Oratorio—Costume Recitals
Teacher of Singing
Metropolitan Opera House Studios
1425 Broadway, New York Phone Bryant 1274

William Reddick COMPOSER PIANIST
Instruction—Coaching
Organist, Central Presbyterian Church
Studio: 593 Madison Avenue, New York
Plaza 3477

Carl M. Roeder
TEACHER OF PIANO
Technique—Interpretation—Theory
607-608 Carnegie Hall, New York

Francis Rogers
CONCERT BARITONE
Teacher of Singing
Studio, 144 East 62d St., New York

Henrietta Speke-Seeley
TEACHER OF SINGING
Studio: Metropolitan Opera House, New York
Residence: 2184 Bathgate Ave., New York

Charles Gilbert Spross
COMPOSER—PIANIST
Coaching—Accompanying
115 East 34th Street
Telephone: Murray Hill 9827
Tues. and Fri. (other days by appointment)

Anne Stevenson
TEACHER OF SINGING
257 West 86th St.
Telephone Schuyler 2015

Wm. Stickles
Teacher of Voice
Studio: Carnegie Hall 1013
Res. Phone Wadsworth 9722

Charles Tamme
Vocal Teacher and Coach
264 West 93d St., New York
Schuyler 0675

H. Whitney Tew
"The Greatest Development of the
Century"
241 W. 72nd St. Col. 2983

Carl Venth
DEAN OF FINE ARTS
Texas Woman's College, Ft. Worth, Tex.

Crystal Waters
SINGER OF SONGS
Teacher of Singing
Studio: 9 West 47th St., New York
Phone Bryant 8321

Dorsey Whittington
American Pianist
Studio: 13 West 82nd St., New York
Schuyler 3955

Mary Louise Woelber
Formerly of Wagnhals and Kemper
Special Training—Spoken Song—Piano—
810 Carnegie Hall New York

Nikola Zan Grand Opera Baritone
(Prague Opera)
Exponent of the Lamperti method.
Studio: 168 West 58th St., New York
Telephone Circle 3900

Zerffi Teacher of Singing
Voice Production without Interference
The Logically Correct Method of Voice
Production
Studio: 309 West 78th Street, NEW YORK
Phone—Schuyler 9139

Josiah Zuro Director Zuro Grand
Opera Co.
Coaching and Teaching
Studio: Rivoli Theatre, 744 Seventh Ave.
New York City Phone Circle 0100

ALBANY HEARS NEW WORK

Cantata by Two Local Organists Sung by Combined Choirs

ALBANY, N. Y., Jan. 8.—The combined choirs of the First Presbyterian and St. Paul's Episcopal churches sang the sacred cantata, "The Prince of Peace," at St. Paul's Church recently. It is the work of two local musicians, T. Frederick H. Candlyn, organist of St. Paul's, and Dr. Harold W. Thompson, organist of the First Presbyterian Church. The choir also sang Mr. Candlyn's new anthem, "Sleep, Holy Babe." The soloists were Marietta White, soprano; Edna Shafer, contralto; Lowell D. Kenny, tenor; Ralph G. Winslow and John Dick, baritones. Frank Sealy of New York, head of the American Guild of Organists, who was a guest of Mr. Candlyn, played Saint-Saëns's Third Rhapsodie on Breton Carols.

A concert was given Thursday evening at the West Albany Y. M. C. A. for the benefit of the piano fund, under supervision of Mrs. Leonard B. Miscal. The program was given by Carolyn Mitchell Dodd, dramatic soprano; Sig. Martone, tenor; Alice Lockrow, violinist, and Helen Radding, pianist.

W. A. HOFFMAN.

Laurie Miller, New York soprano and teacher, is using Cadman's "Dream Tryst," Gertrude Ross' "Dawn in the Desert," and Henry Hadley's new song, "Since You Have Gone." Miss Miller is especially enthusiastic over "Dawn in the Desert."

Phillip Gordon, pianist, and Elinor Whittemore, violinist, were heard in an interesting concert in demonstration of the Ampico in the First Methodist Church in Salt Lake City recently. The concert was under the auspices of the Daynes-Beebe Music Company.

Marguerite Sylva, mezzo-soprano, has been booked by her manager, Annie Friedberg, to appear before the members of the New York Rubinstein Club on the evening of Feb. 13.

Olga Samaroff, pianist, will make her second appearance with orchestra in New York this season on Jan. 7, when she will play with the Metropolitan Opera House Orchestra in the Sunday night concert. She will give a recital in Washington on Jan. 18.

May Peterson, soprano, after spending the holidays with her mother in Boston, is to make her third tour of the Pacific Coast.

Thelma Spear, soprano, gave a program of operatic arias, German lieder and Russian, French, Spanish and English songs for the radio in Newark recently. Miss Spear is under the management of the Betty Tillotson Concert Bureau.

Ethel Leginska, pianist, who returned recently from a series of appearances abroad, will give a recital in Detroit, Mich., on Jan. 30.

Thelma Given, violinist, has been engaged to play for the Teachers' Association of Newark, N. J., in that city, on Jan. 18.

Cecil Arden, mezzo-soprano, has been engaged to sing with the People's Chorus in its Aeolian Hall concert on the evening of Jan. 30.

New York, Jan. 11, 1923.

5. NO matter how well an artist may sing—a lot of the pleasure in listening to her is destroyed if the "little book of words" is clutched in her hands. The custom is pernicious and never should have been tolerated in the beginning. Tilla Gemunder prepares her programs with careful thought—the words and the music are memorized—she sings with the freedom of complete confidence that only honest preparation can give. It's a joy to hear her. W. C. D.

(To Be Continued)

Liners, Defying Rough Seas, Bring Many Artists for American Tours



Photo by Bain News Service. Maria Ivogün, Soprano, Aboard the Berengaria, Just Before Arriving for Her Second American Tour, and (at Right) E. Robert Schmitz, French Pianist, with His Wife and Daughter Aboard the Rochambeau

IN spite of stormy seas which might have caused many to fear taking ship at this time of the year, and which delayed all incoming boats, the number of artists coming to this country for the first time or for return visits, has in no way diminished during the early days of the New Year. Maria Ivogün, soprano, and Alfred Mirovitch, pianist, slipped in unannounced on the Berengaria, the latter artist leaving at once for Portland, Ore., to begin a concert tour of thirty recitals. Mme. Ivogün began her second American tour with a recital in Carnegie Hall on Jan. 5.

The Rochambeau, which docked on Jan. 3, had a veritable cargo of musicians. These included Darius Milhaud, French composer and pianist, one of the much-discussed "Groupe des Six"; Renée Chemet, French violinist, who was heard here two seasons ago under Mengelberg and who will give recitals in America this season; Jacques Pintel, pianist; E. Robert Schmitz, French pianist and pedagogue who has just completed a five-months' tour in Europe; Marcel Grandjany, French harpist, who, with his wife as accompanist, will make a tour of the United States and Canada; Yose Fujiwara, a young Japanese tenor who has been studying in Milan and who will make his American début in the Town Hall this month; Mme. Thalia Sabanieva, Greek soprano who will be heard at the Metropolitan, and Jacques Samossoud, formerly chief orchestral conductor at the Imperial Theater in Petrograd, who comes to join the Moscow Art Theater organization.

Artur Schnabel was due on the President Fillmore on Jan. 8, but owing to bad weather the vessel was delayed and had

not arrived up to the time MUSICAL AMERICA went to press. Mr. Schnabel comes for his second American tour and will make his first appearance with the Friends of Music in the Town Hall on Jan. 14. He will leave early next month for an extended tour on which he will be heard both in recital and with various orchestras.

Sailing for Europe on the Majestic on Jan. 6 were Marguerite Namara, operatic and concert soprano, who goes abroad to fill engagements in England and on the Continent, and Charles Hackett, tenor, formerly of the Metropolitan, who will sing in Barcelona, Monte Carlo and Madrid.

Mr. and Mrs. David Mannes will give a reception in honor of Mr. and Mrs. Artur Schnabel on Saturday afternoon, Jan. 13. Preceding the reception Mme. Schnabel will sing a group of songs, accompanied by her husband.

Betsy Lane Shepherd, soprano, is now on tour of the West. Among her engagements have been appearances with the Masonic Choir in Vancouver, B. C., and with the Amphion Society in Seattle.

Henrietta Conrad, soprano, will give a recital in Town Hall on the evening of Jan. 18.

Raymond Havens, pianist, will give his next New York recital in Town Hall on the afternoon of Jan. 15.

Fred Patton, baritone, appeared in a recent recital in Youngstown, Ohio.

Guy Maier and Lee Pattison, pianists, will give their only New York recital of two-piano music in Aeolian Hall on the evening of Jan. 26.

Juan Manen, Spanish Violinist, Returns for Second Tour of U. S.

(Portrait on Front Page)

JUAN MANEN, Spanish violinist, who made his first American appearance in November, 1920, and had the honor of giving the first recital in the new Town Hall in New York, on Feb. 12, 1921, returned recently for his second American tour, opening with a recital at Carnegie Hall on Jan. 8. Since his last visit to this country, Mr. Manen has been appearing with much success in various European countries, and his compositions, including works in symphonic form, chamber music, lieder and an opera, "Acté," have been widely performed.

Mr. Manen was born in Barcelona in 1883. His father, recognizing his musical ability, decided to have him taught, so at the age of four, he was given piano lessons and, in spite of his intense dislike for the instrument, by the time he was seven, he played very well. In the meantime the boy had been teaching

himself the violin and his father was advised to let him choose which instrument he would make his life study. Juan chose the violin and was placed with Ihar Gurem who had taught Sarasate. He also had lessons with Jean-Delphin Alard. He toured extensively for some time and, when eleven years old, retired for further study, taking up also composition and orchestration.

In 1903, when Mr. Manen was only twenty, two operas with both text and music from his pen, "Giovanna di Napoli" and "Acté" were given at Barcelona. The latter work has since been heard in Dresden, Cologne, Brussels and Leipzig, and a new opera, "The Way to the Sun" has been accepted for production in the last-named city by Otto Lohse. His Symphony, "Nova Catalonia" had its première by the Philharmonic of Berlin under Fritz Reiner, now of the Cincinnati Symphony, and Mengelberg has recently produced other orchestral works by Mr. Manen.

IOWANS HEAR THIBAUD

Cornell Society Gives "Messiah"—Pianist and Orchestra Heard

MT. VERNON, IOWA, Jan. 6.—Jacques Thibaud, violinist, was heard in the second concert of the Cornell Conservatory Artist Course recently, winning an instant and enthusiastic response from a large audience. Inspiring playing and an appealing style were constantly shown in a program which included the "Symphonie Espagnole" of Lalo and works by Eccles, Beethoven, Saint-Saëns and arrangements by Kreisler and the performer. Charles Hart was an excellent accompanist.

The eighteenth annual performance of Handel's "Messiah" by the Cornell Oratorio Society, Frank H. Shaw, conductor, was given on Dec. 10 before a capacity audience. The assisting artists were Annie Pierce, soprano; Mary Welch, contralto; John Conrad, tenor, and Gilbert Wilson, bass. The Cornell Orchestra, Horace Miller, organist, and Clara Eness, pianist, provided accompaniments.

Clara Eness, pianist and member of the Cornell Conservatory faculty, was heard in recital on Dec. 5. An excellent technique was disclosed in a program of works by Beethoven, Schumann, Liszt, Arensky and Godard.

The Cornell Orchestra, under the leadership of Horace Miller, gave its first concert of the season recently and was cordially received. Donald Kissane, concertmaster, was soloist.

FRANK H. SHAW.

Handel's "Messiah" Sung in Bangor

BANGOR, ME., Jan. 6.—Handel's "Messiah" was given a remarkably fine performance in the City Hall on Dec. 31 under the auspices of the Schumann Club, assisted by the Bangor Festival Chorus, church choir singers, soloists and the Bangor Symphony. Adelbert Wells Sprague conducted, with Mary Hayes Hayford at the piano. The City Hall was filled to capacity. The soloists were Anna Strickland, Flora Belle Smith, Marjorie Malkson, Hester Donovan, Mrs. Emma Eames Redman and Mrs. Grace Bowden, sopranos; Mrs. Carrie O. Newman, Mrs. Helen Spearin Leonard, Mrs. Ida M. Drummond, Mrs. Katherine Herick, Mrs. Pauline Hayford McNamara, contraltos; Allan R. Haycock, Charles R. Clark, George Smith, Alva Blaisdell, Cyrus D. McCready, baritones; Dexter S. J. Smith, Rev. Francis S. Bernauer and Wilbur S. Cochrane, basses. The trumpet obbligato to Mr. Clark's solo, "The Trumpet Shall Sound," was played by Irving W. Devoe. All the participants—soloists, chorus, orchestra, conductor and accompanist—were local musicians. At the close of the performance the club presented Mr. Sprague with a handsome baton and Mary Hayes Hayford with a gold fountain pen. JUNE L. BRIGHT.

STAMFORD, CONN.

Jan. 8.—The Community Chorus and Orchestra of this city gave its second annual performance of Handel's "Messiah" in the High School Auditorium on Dec. 28. The soloists were Emily Rosevelt Chadderton, soprano; Lealia Joel-Hulse, contralto; Harold McCall, tenor, and Everton Stidham, bass, with a chorus of 125. The orchestra consisted of forty pieces. It was well sung both by soloists and chorus. Miss Chadderton was especially fine in her singing of the last aria, "Come Unto Him," and received merited applause. Clayton E. Hotchkiss was the conductor and Walter Strong Edwards the accompanist. Admission was by card, the entire expenses being defrayed by a public spirited music lover of Stamford. J. W. COCHRAN.

TRENTON, N. J.

Jan. 6.—Harry Colin Thorpe, vocal teacher and writer on vocal methods, gave an interesting lecture in his studio in the Trenton Conservatory of Music on the evening of Jan. 4. Mr. Thorpe's topic was "The Scientific Basis of Vocal Technique." The Hagedorn Trio, composed of Gustav Hagedorn, violinist; Mrs. Hagedorn, pianist, and Lulu Sutphin, cellist, was heard at a recent Community Club meeting at Ringoes, N. J. The organization has also played several times in Trenton and at Hightstown, N. J. Mrs. Theodore Hansen of Morrisville, Pa., was vocal soloist at a meeting of the educational department of the Contemporary Club.

FRANK L. GARDNER.

Hertha Harmion, dramatic soprano, who has studied singing with Louis Simions, New York vocal instructor, is appearing in opera in Berlin.

People And Events in New York's Week

PIANIST-LECTURER HEARD

Mrs. George Lee Bready Gives Recital on "Love of Three Kings"

The recitation of an opera story to piano accompaniment was made extremely interesting and even fascinating by Mrs. George Lee Bready in her lecture-recital on Montemezzi's "Love of Three Kings," given at the Plaza Hotel on the morning of Jan. 3. Mrs. Bready approached her subject not only from the point of view of a trained musician, but also showed an appreciation of the literary value of Sem Benelli's libretto, which she characterized as having received an almost perfect setting. But it was not in telling the story of the opera that Mrs. Bready aroused the greatest interest. As a pianist of no mean order she was able to hold her hearers spellbound by her dramatic reading of the story to her own accompaniment.

The educational aspect of a lecture-recital was lost in the absorbing interest which she aroused and held until the end. Her facility of expression and her ability to bring out the themes of the various characters in both story and music were alike exceptional. Such a recital should make a strong appeal to both student and amateur. About 100 persons were present and gave Mrs. Bready a cordial reception. H. C.

Dr. Carl Back from Holiday in South

William C. Carl, director of the Guilman School of Organ Playing, has returned to New York, from a holiday vacation at Pinehurst, N. C., where he devoted much of his time to golf. The winter term at the Guilman School began on Jan. 2, with all of Dr. Carl's time completely filled. The master class under his personal supervision, which meets every Wednesday throughout the school year, is devoting its study to special subjects of practical value to organists. Several students of the school have recently received appointments as organists and choirmasters and have begun their engagements.

Mrs. Leila Cannes Gives Musicales

Mrs. Leila Cannes, president of the Women's Philharmonic Society, gave a musicale at her home in West 121st Street, on New Year's Eve. Jane Cathcart, pianist, was heard in works by Beethoven, Zeckwer and William Mason. Leila Ireland Gardner, composer, sang several of her own songs and Lillian Croxton, coloratura soprano, sang the Proch Theme and Variations. Other numbers were given by Georgina Southwick, pianist; Alice Bergen, soprano, and Mabel Robeson. Mrs. Cannes was assisted in receiving by her cousin, Noreen Boyd; Mrs. Adelaide T. Graham, Mrs. A. Heineman and Miss E. Pieczonka.

Works Composed at MacDowell Colony Heard in New York

"An Evening with Peterborough Composers," the program consisting wholly of music written at the MacDowell Colony, was given at the MacDowell Club on Dec. 20. The opening number was a piano suite in five parts, "Southern Sketches," by Arthur Nevin, which

was played by Louis Gruenberg. Mr. Gruenberg was also represented on the program with Four Bagatelles for 'cello and piano, excellently presented by Lucien Schmit with the composer at the piano. Mrs. H. H. A. Beach's "The Moon Path" and "The Artless Maid"; Mabel W. Daniels' "The Waterfall," and Ethel Glenn Hier's "If You Must Go, Go Quickly" and "Down in the Glen" made up the second group, which was sung by Zelina de Maclot, soprano. She had the assistance of Em Smith, violinist; C'zelma Crosby, 'cellist, and Miss Hier, pianist. This group was favorably received by the audience. Marion Bauer's "From the New Hampshire Woods" was played by Katherine Bacon, pianist. Paul Parks, baritone, assisted by Lee Cronican, pianist, was heard in a group of songs by Lewis M. Isaacs, Wintter Watts and Henry F. Gilbert.

MacDowell Club Active

The MacDowell Club of New York began the new year with many events in prospect. All committees are active and promise more than has been offered for several years past. The holiday entertainment proved most enjoyable. It was entitled "One Christmas Eve" and pictured, in a set of admirably arranged tableaux, scenes attending the advent of the Christ. Miss Sydney Thompson acted as narrator. Midway in the program came Haydn's Children's Symphony, in which various well-known musicians took part. W. H. Humiston conducted. In conclusion there was a miniature "Babes in Toyland" very prettily done. On Sunday evening, Jan. 7, a song recital was given by Greta Masson. An excellently arranged program, intelligently and skillfully interpreted, gave great pleasure to the audience. Rex Tillson played sympathetic accompaniments. H. M. B.

'Cellist Plays at American Institute

Marie Rohmaet-Rosanoff, 'cellist, gave a recital recently before a large audience in the auditorium of the American Institute of Applied Music. Her program included a sonata by Sammartini, a concerto by Dvorak, an unaccompanied Bach Suite and works by Fauré, Popper and Davidoff. Raymond Bauman was at the piano. Pupils from the various departments of the Institute gave a concert on the evening of Dec. 18. Those taking part were Isabel Scott, Ida Weinberg, Margaret Spatz, Grace Marcella Liddane, Isabel Mawha, Sidney Shapiro, Geraldine Bronson, Martin Schlesinger, Florence Church, Rose Malowist, Edna Oster, Caroline Powers Thomas and Samuel Prager.

Artists Give Concert in Forest Hills

Mr. and Mrs. Alexander Bloch, violinist and pianist respectively, and Mrs. Carl Ruggles, vocalist, gave a program at the home of Eugene Schoen, New York architect, in Forest Hills, L. I., on Dec. 28. Mrs. Ruggles was heard in songs by Handel, Tchaikovsky, Schubert and Coleridge-Taylor. Mr. Bloch played the Bach Sonata in E Minor and numbers by Rimsky-Korsakoff, Wieniawski, Kreisler and Chopin-Auer, and Mrs. Bloch was heard in works of Grieg, Palmgren and Godowsky. Mr. and Mrs. Bloch have lately removed their studio to West Twenty-second Street.

Give Musicales at Brady Studio

A large gathering, which included many prominent musicians, attended the reception and musicale given by William S. Brady, vocal teacher, in his studio on the afternoon of Jan. 6. Several gifted singers were heard. To Kathryn Meisle, contralto, who is about to leave on a concert tour of the Middle West, fell the larger share of the program. She won such hearty applause for her vocal artistry that many extras were demanded and given. Opening her list with the aria, "Una Voce poco fa," from "The Barber of Seville," which was originally composed for a contralto, she gave further evidence of her versatility through charming delivery of songs by Strauss and Gretchaninoff, closing with the dramatic "Erl-King" of Schubert. Helene Adler, a soprano of exceptional quality, scored in Bachelet's "Chère Nuit," Charpentier's "Depuis le Jour," Phillips' "Wake Up" and Huntington Woodman's "The Joy of Spring." Maurice Cowan, baritone, was cordially received in an aria from "Lakme," and Robert Steele, also a baritone, sang effectively songs by Thrane and Schumann. The soloists were artistically accompanied on the piano by Mr. Brady and Joseph Adler. M. B. S.

Gustave L. Becker Lectures on Bach

A lecture-musical on Bach and his compositions was given by Gustave L. Becker, director of the American Progressive Piano School, in its Carnegie Hall quarters on the evening of Dec. 30. Herma Menth, as the assisting artist, was applauded for her playing of the Chaconne, as transcribed by Busoni. Others appearing on the program were Mildred L. Weiss, Mme. Appleboom-Arnold, Zalic Jacobs, Helen A. Tracy, Dorothy Fickermann, Agnes Friberg, Gertrude Casriel and Mr. Becker.

Pupils of Elizabeth Kelso Patterson Heard in Musicales

Gwyneth Hughes, a pupil of Elizabeth Kelso Patterson, is the contralto soloist in the Methodist Episcopal Church in New Rochelle and is also soloist in a synagogue in New York. Another pupil of Miss Patterson, Mildred Johnson, took part in a musicale at the Barbour House in New York on the evening of Dec. 31. Six students were heard in a musicale given in the Patterson studios recently.

Knoch Addresses Students of Ziegler Institute on "Opera"

Ernst Knoch, conductor, gave a talk to the students of the Ziegler Institute of Normal Singing on Jan. 3 on the subject of the importance of opera study. Mr. Knoch emphasized the necessity of all students studying operatic rôles for the training it would give them in analyzing and interpreting various types of characters. A discussion on the subject and auditions were held after the talk. Mr. Knoch began a twenty weeks' course in the study of opera on Jan. 9.

Malkin Brothers Join in Concert at School

Manfred, Joseph and Jacques Malkin, pianist, 'cellist and violinist, respectively, with the assistance of Albert G. Janpolski, baritone, gave a concert at the Malkin Conservatory of Music on the evening of Dec. 30. The program included a Schubert Trio, played by the Malkin Brothers, Rimsky-Korsakoff's "Song of India" and Popper's Hungarian Rhapsody, played by Joseph Malkin; the Mendelssohn Concerto played by Jacques Malkin; a Chopin Polonaise, given by Manfred Malkin, and a group of numbers sung by Mr. Janpolski. The program was given with artistic finish and was enjoyed by a large audience that filled the auditorium of the school.

Entertain Symphony Society Directors

After the New York Symphony's concert on the evening of Dec. 29 Mr. and Mrs. Walter Damrosch gave the third of their series of suppers for the directors of the Symphony Society. Those present included Mr. and Mrs. Pablo Casals, Mr. and Mrs. Harry Harkness Flagler, Mr. and Mrs. Douglas Robinson, Mr. and Mrs. Paul Kochanski, Mr. and Mrs. Charles B. Alexander, Mr. and Mrs. William J. Schieffelin, Mrs. James Russell Parsons and Blair Fairchild.

Mrs. Harrison-Irvine Entertains New York Federation Board

A reception was given by Mrs. Harrison-Irvine in her studio in Carnegie Hall on the afternoon of Jan. 7 for the board of managers of the New York Federation of Music Clubs. The presidents of music clubs and committees on publicity were also invited guests. Among those present were Carolyn Beebe, vice-president of the Federation; Mrs. Lillian Ellis, chairman of Presentation Committee; Mme. Grace Hamlin, State Extension chairman; Mme. d'Arblay of the Board of Directors; Mrs. William John Hall, national and state chairman on Junior Work; Mrs. Edna Pearl Van Voorhis, state chairman on publicity; Mrs. Edward Egenberger, secretary; Mrs. Caroline Lowe, chairman on American Music; Mrs. R. C. Grant of Rochester, N. Y., former president of the Tuesday Musicales; William S. Haskell, former president of the University Glee Club of New York; Judge Allen of St. Louis; Martha D. Willis of Waco, Tex.; Jacques Gottlieb and Miss Gottlieb; Dr. Louis Blanc and Mrs. Blanc of Aix-les-Bains; Emily Frances Bauer, Edna Horton and Gloria Marks.

New Women's Choral Club to Make Début

The Cosmopolitan Choral Club of New York, Harry Gilbert, conductor, a new organization of women's voices formed in October, will make its first public appearance in a concert at Delmonico's the latter part of next month. The Club is devoting its efforts to serious music only and will offer works of Bach, Franck, Fourdrain and others in its first concert.

Music Optimists Give First Program of Season at Waldorf

The American Music Optimists and Bel Canto Society gave its first concert of the season at the Waldorf-Astoria on Dec. 19. The artists appearing were Hedy Spielter, pianist, who played a composition by her father, Hermann Spielter, and a group by Mana Zucca; Consuela Escobar, coloratura soprano, in arias by Verdi and Meyerbeer; Max Gegna, 'cellist, who substituted for Edward Lankow, bass, unable to appear, and Constantin Buketoff, baritone, who was heard in the Prologue to "Pagliacci" and songs in Russian and English. There was also a short address by Lazar S. Samoiloff, acting president of the Society.

Max Olanoff Plays at Knafel Studio

Max Olanoff, violinist, was soloist at a recent musicale at the studio of Morton B. Knafel, teacher of piano, playing Handel's Sonata in D and the Bach Chaconne. He was accompanied by Louis Rubin, a pupil of Mr. Knafel. Jennie Perlman, also a pupil of Mr. Knafel, was the assisting artist, displaying good musicianship in numbers by Scarlatti, Beethoven, Rachmaninoff and Grainger. She will be the soloist at the next studio musicale.

Weigester Students Active

The voice pupils of R. G. Weigester have appeared in many concerts recently. William A. Stark, baritone, sang for the radio in Ridgewood, N. J. Katherine Fett, soprano, sang before the members of the New England Society at the Waldorf-Astoria. Bennett S. Mintz, baritone, sang in a concert for the benefit of the Jewish Orphan Asylum at the Jewish Center in Brooklyn. W. R. Wright, baritone, has been engaged to sing in Grace Lutheran Church, New York. May Colahan, soprano, sang before the New Jersey State Teachers' Convention in Bayonne. R. R. Thomas has been appointed voice teacher at San Marcos Academy in San Marcos, Texas.

Artists Attend Reception

Among the guests at a reception given by William Ziegler, administrative secretary of the Metropolitan Opera, in honor of his daughter at the Colony Club on Jan. 2, were several prominent artists. These included Maria Jeritza and Beniamino Gigli of the Opera.

Give Charity Concert in Astoria, L. I.

Helen Adler, soprano, assisted by Anna Fried, violinist; Gustav F. Heim, trumpeter, of the New York Philharmonic, and Milan Roder, pianist and composer, gave a concert in the Steinway Lodge Banquet Hall, Astoria, L. I., on the evening of Jan. 4. Miss Adler was heard to

Edna Gunnar PETERSON

Concert Pianiste

Eminent Success in Chamber Music with the Zoellner Quartet

Opinions of the Press:

"... the Dvorak Quintet, opus 81, that abounds in tricky intricacies, broadly sweeping emotions, poised rhythms, and a cumulation of delicate details that are a feat to accomplish. Masterful was the rendition. Miss Peterson, at the piano, conquering with ease all the difficulties allotted to her, shows a splendid technique." Florence Lawrence in "Los Angeles Examiner."

"The Scherzo was brilliant and gave the first real opportunity to judge the expanse of Miss Peterson's work. She is an interesting artist with a clean, clear tone and expressive style." Florence Pierce Reed in "Los Angeles Evening Express."

PACIFIC COAST DATES: JANUARY-MARCH

Now Booking

Western Address, care of Musical America Office of Los Angeles, California, 705 Philharmonic Auditorium Building

New York Events

(Continued from page 46)

advantage in "Care Selve" by Handel, numbers by Schubert, Schumann, Bach, and a group of five numbers by Mr. Roder. Miss Fried played the Paganini Concerto in D and a Hungarian Melody and Dance by Mr. Roder, and Mr. Heim was heard in a Swiss Phantasy by Hoch. The proceeds of the concert were devoted to charitable purposes.

Judson House Rejoins "Cosi Fan Tutte" Company for Long Tour

Judson House, tenor, has resumed his activities with the Hinshaw "Cosi Fan Tutte" Company on tour, which will fulfill engagements in Pennsylvania, South Carolina, North Carolina, Tennessee, Georgia, Florida, Mississippi, Arkansas, Texas, Arizona, California, Oregon, Idaho, Utah, Colorado, Wyoming, Montana and Washington. Mr. House has been engaged to sing the rôle of Samson in a concert version of Saint-Saëns' opera at the Columbus, Ohio, Festival on April 24.

Lynnwood Farnam Begins Recital Series

A series of Monday evening organ recitals by Lynnwood Farnam, organist of the Church of the Holy Communion, was begun on Jan. 1 and will continue through March. A miscellaneous program included works of Franck, Otto Malling, Herbert Howells, Eugene Gigout, Georges Jacob and Saint-Saëns. At the second concert on the evening of Jan. 8 Mr. Farnam will play a manuscript, Symphony No. 2, in F, by Edward Shippen Barnes of New York, organist. The fourth program in the series will be given by Harold Gleason, teacher of organ at the Eastman School of Music in Rochester.

Mrs. Reginald de Koven Gives Musicales at Park Avenue Home

Mrs. Reginald de Koven, widow of the late Reginald de Koven, composer, gave her first musicale since the death of her husband at her Park Avenue home on the evening of Jan. 2. The program, which was heard by 250 guests, was given by Elsa Stralia, soprano; Yvonne Dienne, pianist; Joseph Hollman, cellist; Alberto Salvi, harpist, and John Charles Thomas, baritone. Mrs. de Koven returned recently from a two-years' stay in Europe.

Kathryn Meisle to Sing with Orchestra

Kathryn Meisle, contralto, will be soloist with the Detroit Symphony, singing numbers by Delibes and Saint-Saëns on Jan. 14, and will appear with the same organization in Ann Arbor on the following night. Later in the month she will sing with the Cleveland Orchestra, with which she appeared last season.

Ashley Pettis Returns from Tour

Ashley Pettis, pianist, has returned to New York from a tour of the South, where he was greeted with enthusiasm. Mr. Pettis has been engaged to play the piano part in a performance of Schumann's Piano Quintet, Op. 44, with the London String Quartet in Plainfield, N. J., on Feb. 6.

Mannes School Gives Christmas Program

A Christmas musicale was given at the David Mannes School of Music on the afternoon of Dec. 21. The program included works of César Franck, Pergolesi, Volf-Ferrari, Praetorius and Jüngst and was given by the choral class under the leadership of David McK. Williams, the ensemble class, directed by Guilio Milva; Mr. Mannes, violinist, and Michel Said and Lucilla De Vescovi, vocalists.

Students from Baxte Studio Heard

Michael Posner Baxte, violinist and composer, appeared with a number of his pupils in a concert at the Wadleigh High School, under the auspices of the Federation of Cultural Clubs, on the evening of Jan. 4. Those appearing were Ben Levitzky, Lillian Kass, Joseph Kartzan, Murray Feldman and Reginald Leales. The program included numbers by Bruch, Rode, Mendelssohn, Sarasate, Bach, Beethoven, Mr. Baxte and others.

J. Gegna to Play in Town Hall

J. Gegna, violinist, will give a recital in Town Hall on the evening of Jan. 23, playing a sonata by Senaillie, the Viotti

Concerto No. 22, the Bach Chaconne and numbers by Levenson, Gilman, Mitnitsky, Wieniawski and Gerber-Gegna. Mr. Gegna came to America in 1914 from Russia, where he studied under Leopold Auer, upon whose recommendation he was appointed head of the violin department at the Poltova Conservatory of the Russian Imperial Musical Society.

Musical Programs Given at Rivoli and Rialto Theaters

The overture to Massenet's "Phèdre" was played by the Rivoli Theater orchestra, under the leadership of Mr. Riesenfeld and Frederick Stahlberg, during the week beginning Jan. 7. The musical program at the Rialto Theater included the Litloff "Robespierre" Overture, played by the orchestra under the leadership of Mr. Riesenfeld and Joseph Littau. The Serova Dancers—Alma, Helen, Elma, Hedwig and Lucia—danced to Chopin's Prelude No. 7, the "Minute" Waltz, a Nocturne and a Mazurka.

Nadia Reisenberg Is Soloist at Capitol Theater

The musical program at the Capitol Theater, during the week beginning Jan. 7, included a solo by Nadia Reisenberg, pianist, who has been heard as a soloist with the City Symphony. The youthful artist, who is a pupil of Alexander Lambert, played a Scherzo by Litloff. Another interesting number was an original march composed by William Axt and Erno Rapee, associate conductor and conductor respectively of the Capitol Grand Orchestra. Suppé's "Light Cavalry March" was also played by the orchestra, Erno Rapee conducting. The list of ballet divertissements included Chaminade's "Scarf Dance," danced by Doris Niles, Thalia Zanou and Blanche O'Donohue.

Léon Rothier Sings with Russian Trio

Léon Rothier, bass, was soloist with the Russian Trio at the second concert of the series at the residence of Mrs. Julius Kayser on Jan. 7. He sang the Cavatina from "La Juive," arias by Messager and Chausson, and songs by O'Hara and Hahn. The Schubert Trio in B Flat, Op. 99, and the Schütt Trio, Op. 27, had a fine presentation by the trio, consisting of Eugene Bernstein, piano; Michael Bernstein, violin, and Lajos Shuk, cello.

Clara Deeks and John Charles Thomas Give Joint Recitals

Clara Deeks, soprano, and John Charles Thomas, baritone, who appeared as joint recitalists in Newark on Jan. 7 and at the benefit of the Reconstruction Hospital at Aeolian Hall on Jan. 11, will sing together in Baltimore on Jan. 22 and in Brooklyn on March 2. Miss Deeks and Mr. Thomas, together with Mario Salvi, were heard at the Biltmore Friday Morning Musicales in New York on Jan. 5.

Artists Sing in "Messiah" at Chapel of Intercession

Parts of Handel's "Messiah" were given in a special program at the Chapel of the Intercession before an audience of 2000 persons on the evening of Dec. 31. The choir of seventy-five voices, accompanied by a string orchestra under the leadership of Frank T. Harrat, had the assistance of Ada Pratt, soprano; Dorothy Beach Rocca, contralto; James Price, tenor, and Earle Tuckerman, bass. Raymond E. Rudy was at the organ.

To Give Free Lectures on Symphonic Music

A course of free lectures on the appreciation of symphonic music has been started under the auspices of the New York Board of Education at the DeWitt Clinton High School. The lectures are given on Wednesday evenings and will continue through this month and February. They are sponsored by the American Orchestral Society, which will appear upon the final program of each month.

Mrs. Bloch Gives Lecture-Recital

Mrs. Alexander Bloch, pianist, gave an illustrated lecture on "The Case for and Against Jazz" at the Alcuin School for Girls on Dec. 22. Mrs. Bloch illustrated her talk with Brahms' Hungarian Dances, Strauss' Waltzes and other works of the classics of marked rhythm. The talk, which was informal in character, was both entertaining and instructive.

Jacques Thibaud to Give Second New York Recital

Jacques Thibaud, French violinist, will give his second New York recital at Town Hall on Sunday afternoon, Jan. 21. Mr. Thibaud's program will consist of the Beethoven Sonata in D, with Charles Hart at the piano, Mendelssohn's Concerto, Chausson's Poem and a group of shorter pieces. This will be Mr. Thibaud's first performance of the Mendelssohn Concerto in New York in twenty years, as he has played it only once previously in January, 1903, with the Metropolitan Opera House Orchestra, under Felix Mottl.

Ruth Klug to Follow Successes Abroad with New York Recital

Ruth Klug, pianist, who lately returned from a series of successful appearances abroad, will give her first New York recital in two years in Aeolian Hall on Jan. 24, followed by a second in the same hall on March 9. In the course of her stay abroad Miss Klug was heard in two recitals each in Berlin, Vienna, Munich, Dresden and Leipzig and was also heard in other cities, as well as with orchestra in Berlin. She is now on a tour of the South. Miss Klug is a pupil of Clarence Adler, with whom she has studied for six years.

Boris Saslawsky Sings for Clubs

Boris Saslawsky, baritone, gave a program of Russian, French, German and English songs before the Thursday Evening Musical Club of New York at the home of Mrs. Paul Tuckerman on the evening of Dec. 14. Two days later, he gave a recital at the home of Mrs. Christie, in Pleasantville. Mr. Saslawsky will sing for the Bohemians on the evening of Feb. 5.

To Continue Free Organ Recitals at City College

Samuel A. Baldwin, organist, is continuing his series of recitals in the Great Hall of the College of the City of New York. With the exception of April 1, the Sunday series will be given without interruption until May 20, and the Wednesday afternoon series will continue from Feb. 7 until May 16, with the exception of April 4. These recitals are free to the public.

Hear Songs by William Stickles

A program of songs by William Stickles, teacher of voice, was presented by Claire Stickles, soprano, at a musicale given by the Woman's Press Club at the Waldorf-Astoria on Dec. 30. The "Samoa Love Song" cycle met with enthusiastic applause, and "Who Knows," "Ah, My Beloved," "Birth" and "The Wind," the last sung for the first time, were also given. Mr. Stickles assisted at the piano.

To Give Third Concert in Series at Metropolitan Museum

The third in the series of free concerts, under the leadership of David Mannes at the Metropolitan Museum of Art on Saturday evenings, will be given on Jan. 20. The program will include the "William Tell" Overture, Beethoven's Fifth Symphony and numbers by Liszt, Saint-Saëns, Berlioz, Wagner and Tchaikovsky.

Artists from Chamber Music Society Play in Far Rockaway, N. Y.

FAR ROCKAWAY, N. Y., Jan. 6.—A trio from the New York Chamber Music Society, consisting of Carolyn Beebe, founder and pianist; Gustave Langenus, clarinet, and Yasha Bunchuk, cellist, gave a program before the Progress Society of the Rockaways on the evening of Dec. 26. The assisting artist was Flora Greenfield, who was heard in a group of songs. The trio played works by Beethoven, Bruch, Saint-Saëns and Grieg.

Ringling Booked for Ten Opera Appearances

Robert Ringling, the American baritone, has been booked for ten performances with the San Carlo Opera Company. On Dec. 28 he was heard in "Traviata" in Buffalo and in the same opera in Youngstown, Ohio, Jan. 6; in Detroit on Jan. 11 in "Faust." Other appearances include St. Louis, Jan. 19, and in Memphis and New Orleans the last week of January. In the month of February Mr. Ringling will appear in Seattle, Spokane, San Francisco and Los Angeles.

MORE COLLEGE CREDITS

Art Publication Booklet Shows Increasing Recognition of Music

An interesting booklet, entitled "Colleges Recognizing Music as an Educational Subject," has just been published by the Statistical Department of the Art Publication Society, St. Louis, Mo. The booklet contains a list of colleges and universities throughout the country which give credit for music study and lists the units required for entrance and the credits required for the Arts Degree. A survey of America's leading educational institutions, made by the Art Publication Society in 1918, showed that out of a total of 229 colleges and universities only slightly more than half that number recognized the educational value of music to the extent of allowing entrance credits on music. A similar survey made four years later shows a substantial increase in the number of institutions allowing entrance credits on music and also reveals that practically eight out of every ten of the colleges and universities listed do allow credits on music either for entrance or for college work. The actual value that 354 of the country's leading colleges and universities now place on music in the acquirement of a higher education is shown by the following results: 232 allow entrance credits, 264 allow credits toward a B.A. degree and 293, or more than eighty-two per cent, allow credits either for entrance or college work.

The purpose in publishing such a booklet is to bring about standardization in the teaching of music in the various colleges and universities.

James Sauvage—A Tribute

James Sauvage, distinguished baritone and teacher of singing, has recently been promoted to the ranks of the Heavenly Choir, having been stricken with apoplexy while at breakfast in his Newark home. He had just returned from his annual visit to his native home in Wales, where he was born on May 9, 1851. He received his musical education at the Royal Academy of Music in London, and in two years—the shortest time on record—won the bronze, silver and gold medals. He was elected an associate of the institution and later became a Fellow of the Royal Academy, an honor conferred only 100 times since 1830. Mr. Sauvage distinguished himself in oratorio, concert, opera and later as a teacher of singing in this country. He was associated with the foremost artists of his day and was for a time a leading baritone of the Carl Rosa Opera Company. He came to America in 1889 and began his career as a teacher. His pupils included Herbert Witherspoon, Dr. Carl Duft, Gwilym Miles, Morton Atkins, Harold Land and many others who became well known. He is survived by his wife and six children, among whom are Tonzo Sauvage, New York organist and composer. May the masterly touch of his genius never leave us who have felt it and may his life and career inspire us to march forward in the accomplishment of the highest ideals.

A. C.

PASSED AWAY

Mrs. Foss Lamprell Whitney

BOSTON, Jan. 9.—Mrs. Foss Lamprell Whitney, diseuse and teacher of dramatic art, died at her home here on Sunday. She founded and for several years conducted the Whitney Studios of Platform Art in this city. Her husband, Edwin M. Whitney of Boston, survives.

Robert Gruenwald

UPPER MELBOURNE, QUEBEC, Jan. 6.—Robert Gruenwald, Montreal musician, died here recently at the age of eighty-one years. During a number of years he was conductor of the orchestra at the Academy of Music in that city and later at His Majesty's Theater. He was a composer of military music.

Henry A. Rattermann

CINCINNATI, Jan. 8.—Henry A. Rattermann, the last surviving founder of the North American Sängerbund, a federation of German-American singing societies, died here recently. He was ninety years of age.

Zimbalist Found Japan Eager for Western Music

EFREM ZIMBALIST returned to America recently from a concert tour that took him to many parts of the globe. When he next appears in recital in New York—and this will not be until October—it will be after an absence of nearly two years from the platform in Manhattan. Following some concerts on the Pacific Coast last January and February, he sailed for the Orient to play for the first time in Japan, China and, en route, in the Philippines. He was back in this country for a brief period during the summer. In the fall he made several appearances in Germany, and it is from these recent triumphs that he has now returned for a rest.

"No matter how interesting may be my experiences abroad," says Mr. Zimbalist, "I am always glad to get back home. But this past year has been full of interest and novelty for me. Japan I found particularly fascinating. There I encountered a surprising enthusiasm for the music of the Western World—an enthusiasm not confined to Tokio and those parts of the empire that have come most intimately in touch with our civilization, but spreading out into the farthest corners of the country. In Hakata, for example—one of the three or four cities in which I played where they had never heard a recital by a European or American artist—I had the pleasure of meeting a Japanese professor of psychology at the university, a man who had studied abroad. He played the Mendelssohn violin concerto for me, and played it very well, too. He had been a pioneer of Western music in his city, and so fruitful had been his efforts that he was conducting an orchestra at the university."

The introduction of Western ideas, industrial, educational and artistic, has not, seemingly, corrupted the native genius or turned it from its natural channels. This fact appealed strongly to Zimbalist.

Japan Appreciates Western Art

"I found Oriental and Occidental art flourishing side by side. There is a vast difference in our conception of music and that of the native Japanese. They have a tonality that is strange to us, and many of their intervals are difficult for our ear to grasp; yet they can listen both to our music and to their own with evident enjoyment."

The violinist has only kind words for the Japanese and pleasant memories of a busy month spent there. "They are a wonderful people to visit! In them kindness and consideration are personified. And they're not slow to show their appreciation. I gave some twenty recitals in a month, eight of which were in the Imperial Theater at Tokio, and played on eight successive days, five evenings and three matinées. They are particularly fond of the classics. Bach, Beethoven and Brahms are the three B's in Japan just as they are here. As yet they are untouched and untroubled by the vagaries of our extreme modernism, although"—this with a smile that might or might not deny the seriousness of the charge—"the native music reminded me strongly of Debussy!"

It would seem that the Great Wall of China still functions, so far as art is concerned. "I gave several recitals in China," says Zimbalist, "but I might have been playing in New York so far as the complexion of the audience was concerned. They were all Americans and Europeans. The Chinese are not seeking strange gods in art."

A Warm Welcome

When the Philippines is mentioned Zimbalist moves away from the open fire to gaze out at the falling snow. "If I were to make use of a popular phrase and say that the reception I got there was as warm as the weather it would be a gross

exaggeration. Nothing could be as warm as the Philippines. I was afraid the strings on my violin would melt. But the people are evidently music lovers."

In the fall Zimbalist played in Berlin, Frankfurt, Leipzig and Cologne. "There is a brave effort to keep alive the musical activities of these former art centers, but everything over there is in a sad way. From week to week the pay of the laborer and artisan is regulated according to the fluctuations of the mark. This provides him with the bare necessities of life, at least. But the professional man, the artist, the writer, has no such safeguard, and his condition is pitiable. Kreisler was the only artist of international repute who gave a recital in Berlin during the time I was there. There are a number of concerts but the quality is distinctly inferior. Financially there is no inducement for the artist. There was no idea of monetary gain involved in my appearances, and it would mean starvation for anyone who relied on public playing for his livelihood. My recital in Berlin was sold out ten days ahead, and the price of the seats was advanced, yet, despite a crowded house, the receipts, translated into American money, totalled \$35; the expenses, about

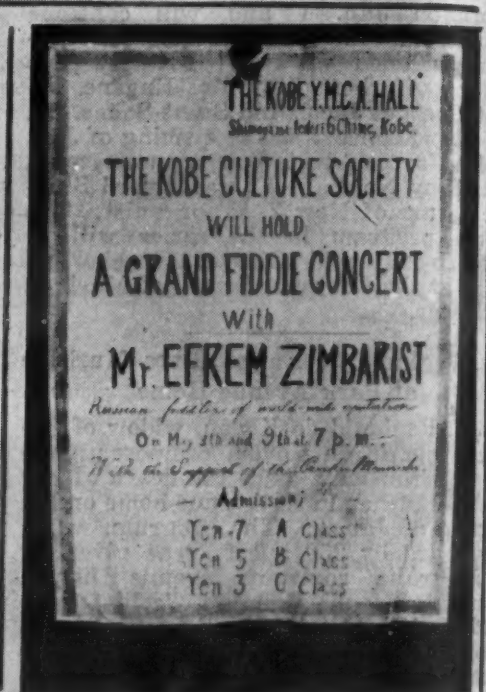
\$5. Everything over there is so expensive for the Germans and so ridiculously cheap in American dollars that I did not have the heart to buy much. It seemed like flaunting vulgar wealth among the poverty stricken. Fortunately, however, old violins have an international valuation, and do not depreciate or fluctuate with exchange, so I managed to purchase some wonderful old instruments and paid a fair price for them in our money. I believe I now own the finest private collection in this country. I brought four of them back with me. The rest are to follow."

On the subject of music in America, Zimbalist is eloquent. "During the ten years I have been here," he says, "I have seen a steady, rapid growth both in quantity and quality, and an ever-increasing love for the best in all the arts. I'll be glad to play in New York again, and

in other cities where Mr. Hurok has booked me. It will be like a reunion with friends. I hope none of them has forgotten me in two years."

Educational Alliance Plans Concerts

The first of a series of Sunday afternoon concerts for young people, under the auspices of the Educational Alliance of New York, will be given in the auditorium of the Alliance on Jan. 14. The artists will be Germaine Schnitzer, pianist; Vera Sonaroff, violinist, and Abraham W. Binder, who will give an illustrated talk on Yiddish folklore. Herbert Witherspoon will also make an address on a musical subject. The concerts, which have been arranged through the cooperation of Siegfried H. Kahn, a member of the Board of Trustees, are planned for the benefit of workers and students.



Efrem Zimbalist in Japan—The First Picture Shows the Violinist with Mr. and Mrs. Yamada at the Home of the Japanese Composer. To the Right Mr. Zimbalist and His Accompanist, G. Ashman, Are Seen in the Establishment of an Oriental Violin-Maker. The Group Photograph, Left to Right, Depicts Mr. Sono, A. Strok, Who Managed the Violinist's Tour, Mr. Zimbalist, Mr. Yamamoto and Mr. Ashman. The Poster Shows How the Kobe Culture Society Stimulated Interest in "Zimbalist's" Visit

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by
PAUL G. MEHLIN & SONS
Warerooms, 4 East 43rd St. New York
Send for illustrated Art Catalogue



Bush & Lane

Years rich with experience and accomplishment back of this name vouch for extraordinary musical merit.

Bush & Lane Piano Co., Holland, Mich.

Grands
of superior
tone quality.

Cecilian
Players with
all-metal action.

KURTZMANN PIANOS

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers

526-536 NIAGARA STREET
BUFFALO, N. Y.

WEAVER PIANOS

AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.